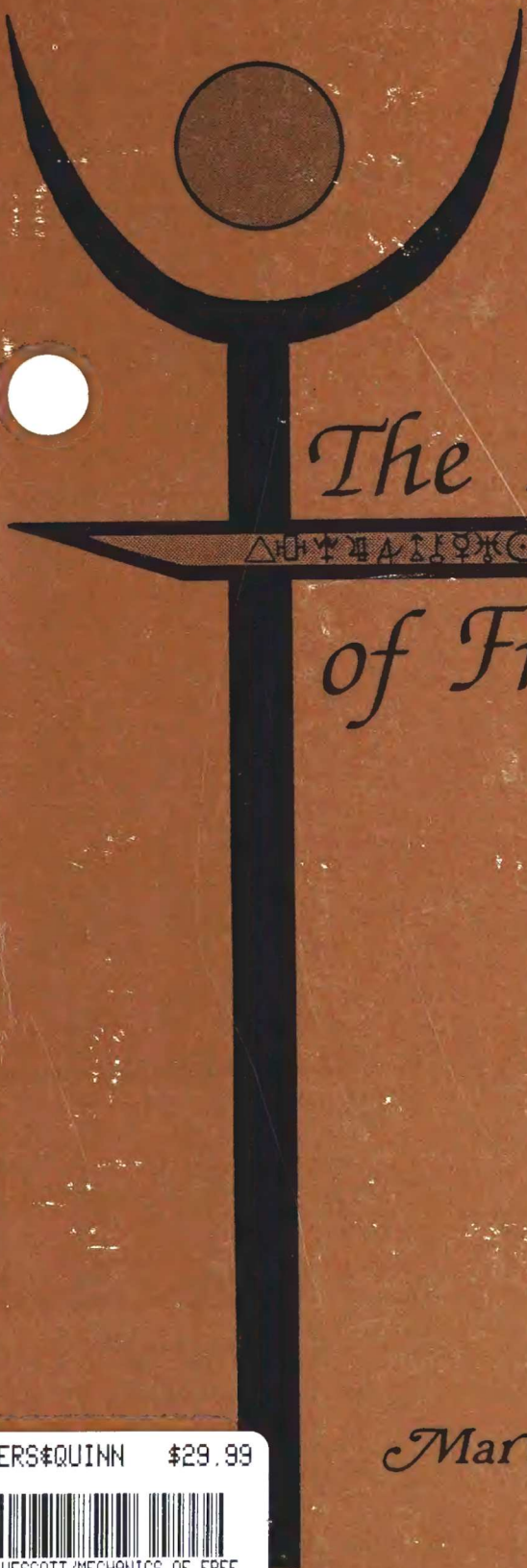


The Mechanics of Free Will

Martha Lang-Wescott

MAGERS$QUINN $29.99
LANG-WESCOTT/MECHANICS OF FREE
0-9613652-5-9 ASTROLOGY 4 10/23/05
MAGERS$QUINN BOOKSELLERS 370230

The Mechanics of Free Will

The Astrology of
Perception
Reality & Will

Martha Lang-Wescott

THE MECHANICS OF FREE WILL
The Astrology of Perception, Reality and Will

Copyright © 1987 Martha Wescott
All rights reserved.

No part of this work may be reproduced or copied in any manner, nor entered into any data retrieval system without explicit prior written permission. Reviewers may quote passages of no more than 100 words.

Cover Graphics: Catherine M. Waters

Library of Congress Card Catalogue Number: 87-51613

ISBN 0-9619852-5-9

TREEHOUSE △ MOUNTAIN
Reeds Bridge Road
Conway, Massachusetts 01341

Manufactured in the United States of America

Publication date: December, 1987

THE MECHANICS OF FREE WILL

THE MECHANICS OF FREE WILL uses astrological knowledge and systems to explore the roots and principles of behavior, belief and manifestation—the *nature* of *reality* and the dynamics of Will. While many delineative aspects of astrology will be explained in the text and demonstrated through observation exercises and examples, a basic familiarity with astrological terminology is necessary. Since it is essential to the theme of the text to illustrate the thoroughness with which the chart reflects both the perceptual system and the experience, a complete* copy of the chart is recommended. [* Complete to also include the positions of the Uranian Points, the four major and fourteen minor asteroids.]

******

The asteroids in aspect to personal points, luminaries, planets, Uranian Points and other asteroids [see Chapter III] articulate remarkable and often intimate detail. Much of this detail is based on substantive observation and has been previously inaccessible to delineative work. Where this information is applied to other than one's own chart, it is imperative that a strong code of ethics be accompanied by respect for the privacy of the individual, and a reverence for the poignancy and impact of their experience.

CONTENTS

Introduction.....vii

CHAPTER ONE: *The Moon's My Mother, How I Love the Moon*.....1

Section I The Imprint Process: The Origins of the Perceptual System.....1
Section II The Moon Through the Signs.....12
Section III The House of the Moon.....35
Section IV The Aspect Pattern.....60
Section V The Perceptual Complex.....72

CHAPTER TWO: *The Greatest Show on Earth*.....75

Section I The Impact of Retrogradation and Interception.....75
Section II The Ascendant, Planets and Sun.....78

CHAPTER THREE: *The Thomas Chapter*.....99

Section I The Uranian Points.....99
Section II The Asteroids.....103

CHAPTER FOUR: *The World as Rorschach*.....187

Section I Identification of the Sub-Systems.....187
Section II Constructs of the Future.....195

CHAPTER FIVE: *Don't Think of Pink Elephants*.....203

Will and Transcendance

Supplemental Readings.....211
Index and Figures.....213
Chart Form and Listing of Uranian Point and Included Asteroid Glyphs.....215

INTRODUCTION

FREE WILL...what is it? Do we have it?
How much of it do we have?
Do we have it sometimes and not other times?
If we have it, when did we get it?
If we have it, do we want it?
What would happen if we didn't have it?
If we don't have it, why not and who does?

The existence, definition and dimension of Free Will need not be fenced to some remote philosophical province; inquiries regarding Will are intrinsic to the discovery of both essence and meaning. Like physics, astrology is, ultimately, an examination of the *nature* of *reality*. To understand that nature, we must understand Will. We must know the degree to which it is force or essence, being or process. As the sciences pierce more and more deeply into the interactive principles that constitute our physical *reality*, the art-science of astrology continues to make startling discoveries regarding the interactive, correlative nature of manifestation on both psychological and physical levels.

As a scientific parallel, each of us is an experiment. Instead of formulas, laboratories and technologies, we have ourselves and our lives; we have what we think and feel and what happens to us to prove or disprove the hypothesis that we are and that we make about *reality*. We ARE a paradigm or model. And there is no discipline that examines both the details and the

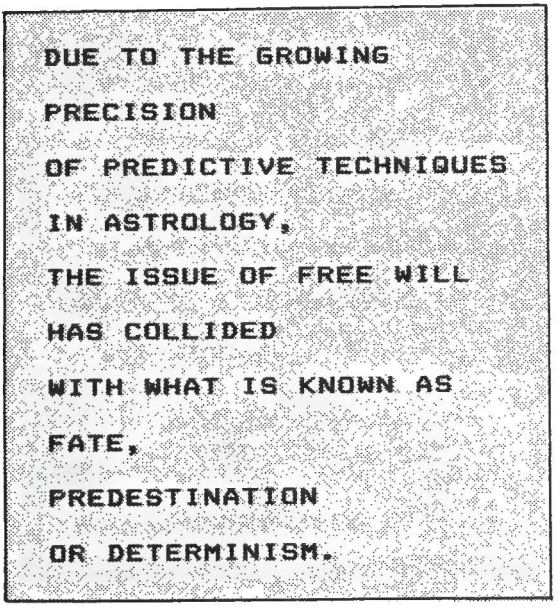
gestalt of that model as well as astrology. The language of astrology enables us to speak of the whys and ways of our particular search for the nature of our particular *reality*. Astrology gives us a terminology, a way to characterize and examine behavior, attitudes and events; it allows us a framework to seek to identify *Nature* and Principle from the detail.

Physics is the study of matter and motion; astrology is the exploration of man in motion. It's a science that uses symbolic mirrors and two-way microscopes. And it's becoming increasingly precise. The ultimate test of the scientists' paradigm is the ability to replicate results, but when astrology speaks of "predictability," it is disdained. It is presumed that predictability is an affront to a Free Will, but predictability is merely the search for essence; it arises from the desire to understand the dynamics of these *realities* that so govern our experience. It is a testing of both the understanding and function of the paradigm. It is the quantum mechanics of astrology, and in it lies the symbology, and perhaps the definition, of Will.

So when we speak of Will, free or determined, we are speaking, finally, of the substance or character of our individual and collective *reality*. The goal of this work is to use the insights provided by astrological systems to enable you to take a closer look at yourself and your model, your *reality*. By examining your own chart in such detail, by seeing the mechanics of event attraction, generation and participation, you will have more information for your decisions about replication, predictability and Will. When you have finished dissecting yourself and your interfaces with the environment, you will know a great deal more about the nature of the *Reality* that is You.

The principle of an "interactive *reality*," a cooperative and co-constructive relationship between subject and object, is one clue to the "nature of *reality*;" Will is another. Part of the process of

this text is to illustrate the interactive *reality* that one establishes by perception and expectation, and to do this by adding substantive detail. It's time for astrology to update the master model; we need *quantum astrology* to keep pace with our understanding of *reality*. We need to move the "particles and waves" into our laboratories and expand the concept of *reality* that is defined by the perceptual system. We need to discover how much of *reality* is an individual frame of reference. And to begin, we need to examine that frame of reference in great detail....



Check One:

☐ True

☐ False

Other

Observe the preceeding transaction. The mind was presented with a statement and a request for a choice. At what point in the information did Mind actually begin to choose or decide? What words were influential and how impatient was Mind to resolve the dilemna of choice? What role did the title of this book and information in the Introduction play in the process of choice? It's a trick, you say, and you're right. It is. But I want to demonstrate that the decisions we make to elect any *reality* from the environment are a correlative sham.

We decide continually: de-cide, cut away, make choices through the elimination of non-selected or non-preferred material. Then we make judgments based on previously held knowledge or experience. In the process of "cutting away" to facilitate thinking, we choose a *reality by reduction*. And of course this is what Mind does; that's its function and its limitation. That's the choice it has! And that manner of functioning is fine for learning the alphabet and the multiplication tables. It's wonderful for remembering your telephone number and how to spell an incredibly long list of words. It's just dandy for glancing down the road and eliminating everything that isn't your dog, but, since thought is linked to Will, is it sufficient for directing a Free Will (if, indeed, it exists)?

We will examine this matter of *Choice* by moving our microscope to the process of information-gathering, consideration, and decision: the process of the acceptance and management of input into the perceptual system. We will use the birth chart to track the progress from (and the symbiotic relationship of) Input to Meaning. The work will not be simple; in the perceptual system, the translation from Input to Image/Meaning is nearly instantaneous; the brain circuitry is rapid, and the exchange between perceived and perceiver, constant. There is also a holophrastic tendency that will interfere with the ability to dissect the impact of information and to observe the selection process, and, as we will see, *selection* is precisely the difficulty we are all having as we pluck our individual *realities* from the event stream.

Reality? Will? Fact or fiction?

M. Wescott

November, 1987

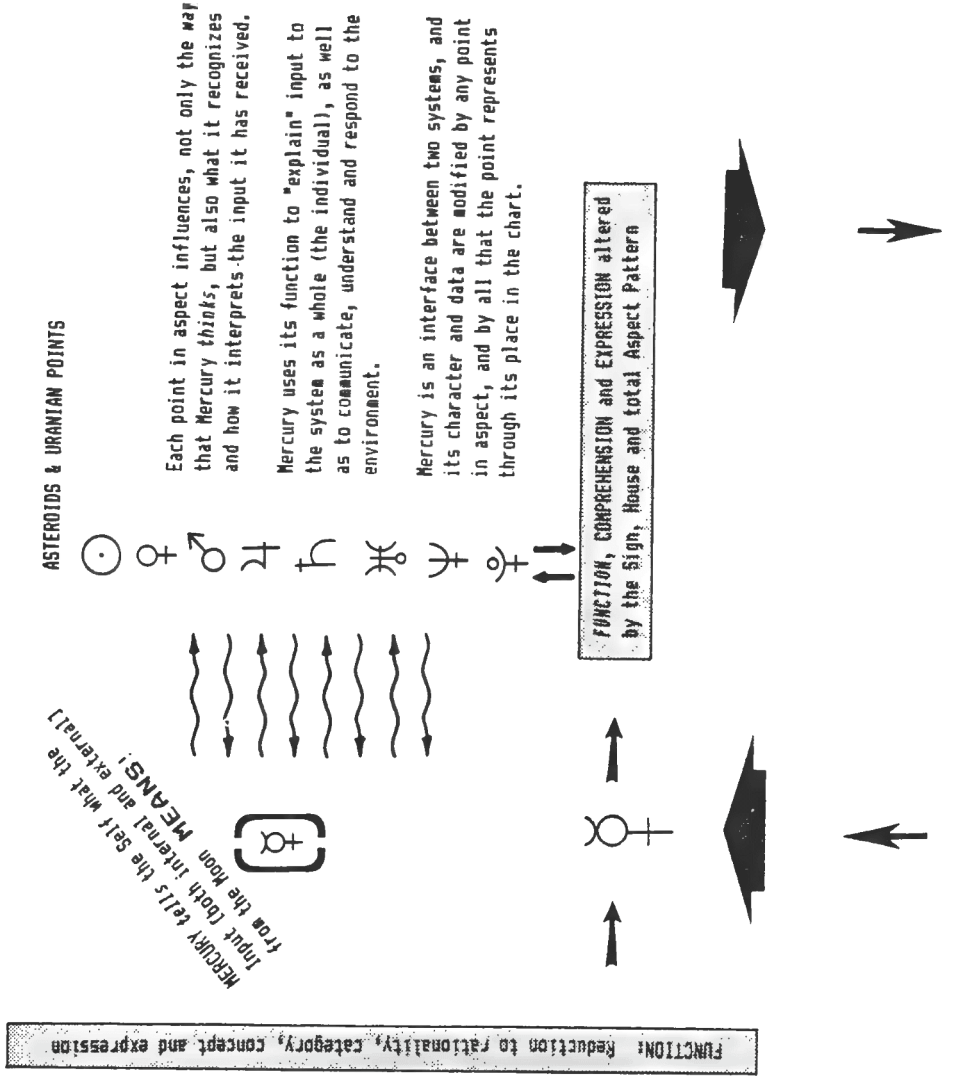
"THE MOON'S MY MOTHER;
HOW I LOVE THE MOON!"

The lines are from the poem, "They Sing, They Sing," by Theodore Roethke. The Moon is the origin of memory and security; it is, with the Ascendant, the primary tool of The Imprint Process.

Section I: The Imprint Process
The Origins of the Perceptual System

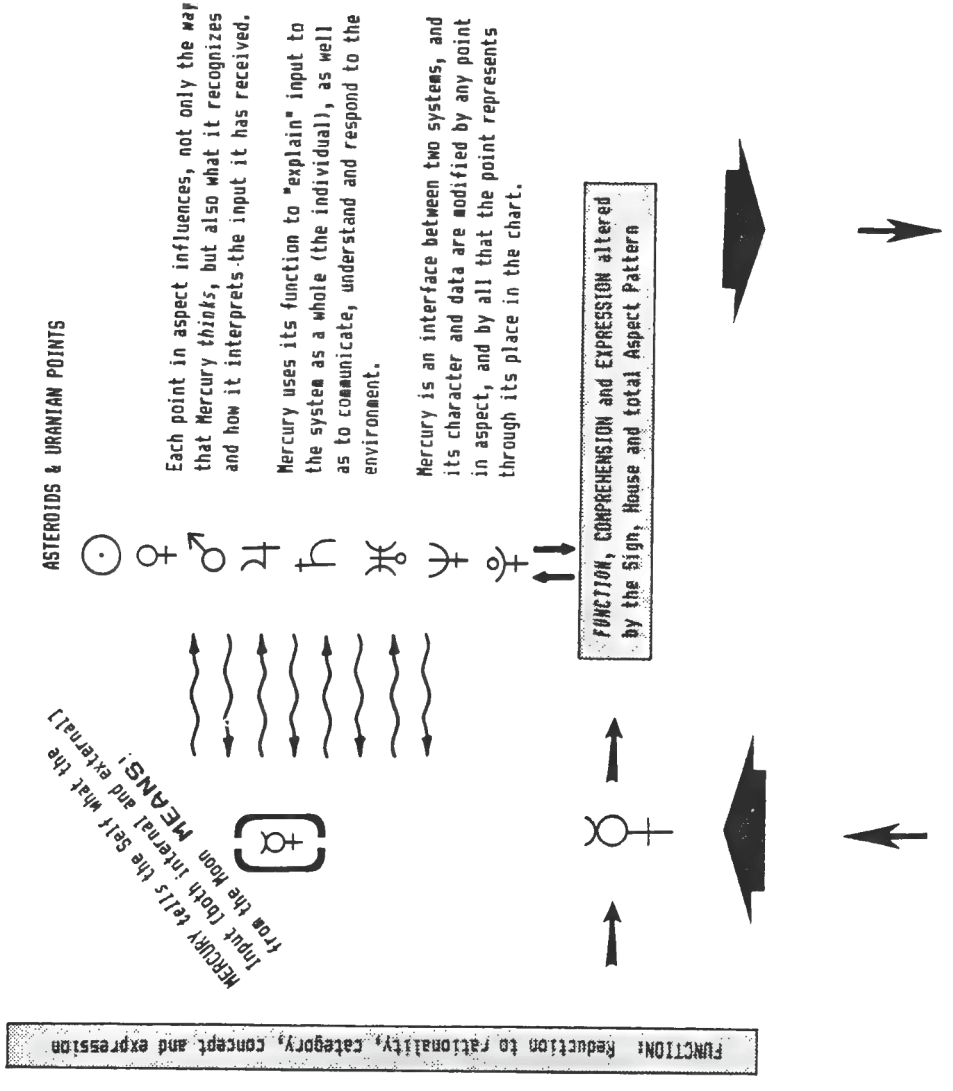
In astrological terms, the initial receptors and translators of input from and into the human system are the Moon and the Ascendant. They are the primary de-coders of what Existence will mean to the individual. They begin the process and do the scouting work; they form the "reception committee" as the personality's first line perceptual system. Before I begin to make suggestions of how they accomplish their task, consider the job they have undertaken. They must both gather information and adapt (from and to the environment) instantaneously. To get a sense of the complexity involved, begin to focus on the effect of THE MOMENT of impact: *Input is potentially available or directed to the system*—there is "a happening" on some level. The model on the following page represents a graphic of the course that input must run in order to enter the human perceptual system. The model is simplistic and we will be developing the various themes and ideas that it suggests. For now, think of it as a set of possibilities. The model is intended as a stimulus and a guide for you to use to begin to observe the workings of your system. The first few times you try this, it may be extremely difficult to catch or isolate any of the steps that the perceptual system makes as it shuttles input further into the cogs of the personality. But practice will bring results, some of them funny, some profound, and some entertaining in the way that macabre or ironic things can be. If you continue to experience difficulty "seeing" how you select and permit input to gain entrance and then *think*, the exercises that acquaint you with some of the typical workings of the Moon by Sign and House will give you a basis from which you can try again.

Looking at the model, observe that input is fed directly to the



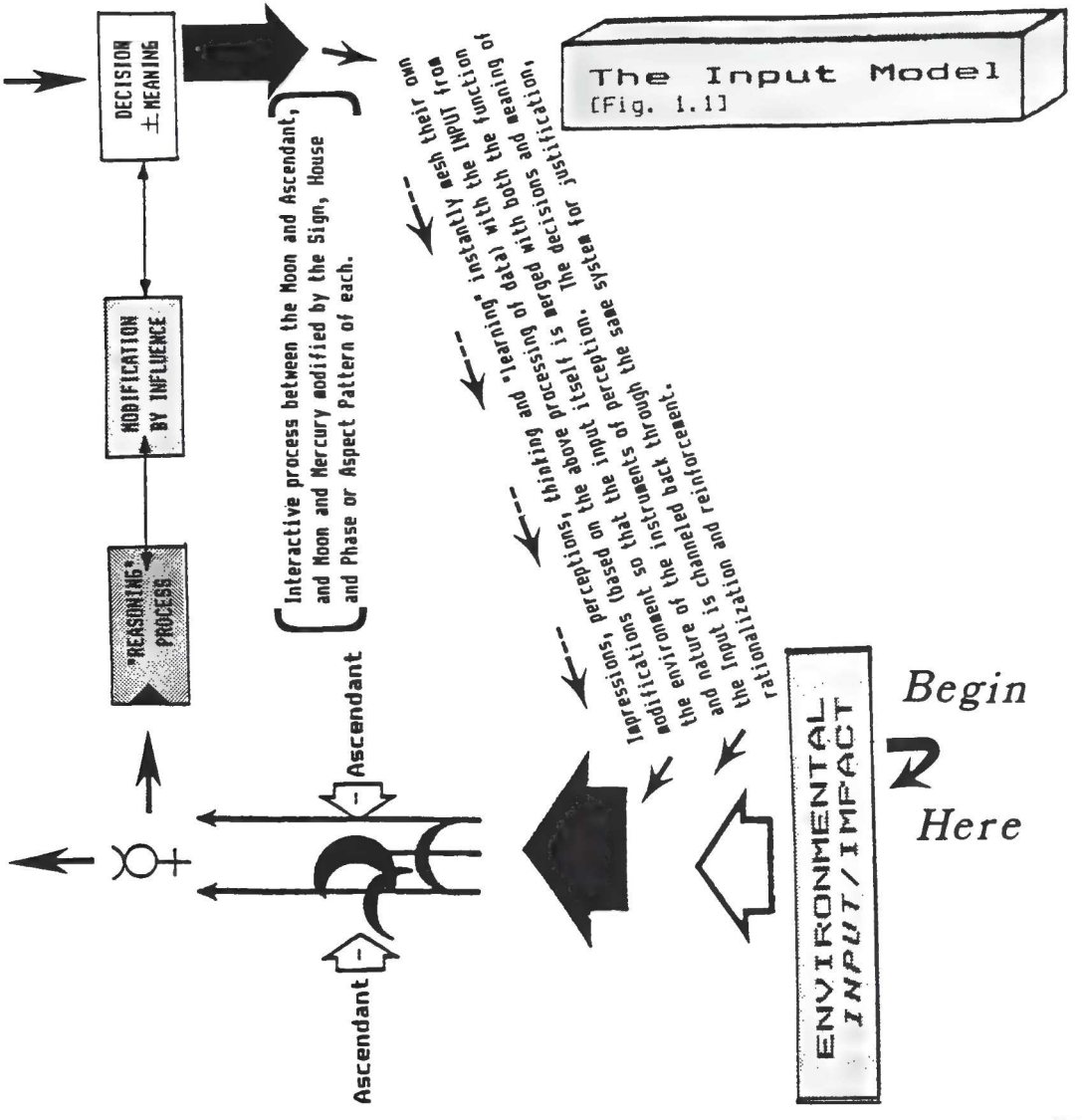
Moon, which, prior to the transactions with the Ascendant and Mercury, lacks an expressional mode. The Moon's visibility is due to reflected light, and this is astronomically, as well as astrologically, correct. It's reactions are internal and diffuse; the informational portion of the input, once admitted, must be passed *through the Ascendant to Mercury.*

We might be tempted here to dismiss this part of the process by declaring that: if there is no aspect between the two planets, then the transfer or interaction does not take place. Of course there is "an aspect." Each planet bears a relationship to each other. Whether we use



Moon, which, prior to the transactions with the Ascendant and Mercury, lacks an expressional mode. The Moon's visibility is due to reflected light, and this is astronomically, as well as astrologically, correct. It's reactions are internal and diffuse; the informational portion of the input, once admitted, must be passed *through the Ascendant to Mercury.*

We might be tempted here to dismiss this part of the process by declaring that: if there is no aspect between the two planets, then the transfer or interaction does not take place. Of course there is "an aspect." Each planet bears a relationship to each other. Whether we use



minor aspects, harmonics or an understanding of phase relationships, we know that each urge in the personality has some synaptic connection to each other drive or planet.

Now let's imagine that we can stop the input at the Moon for a second. The Moon is, among other things, symbolic of a depository of all conditioned impressions; it's a storehouse, a memory base. It is also the need for emotional security. And just in this dual function we see a need to discriminate and sort the information that will be selected to be filtered through the Ascendant and passed on to Mercury. To make an

elementary demonstration of this principle, observe the difference in your reaction to these statements:

THERE'S A BEAR IN YOUR BASEMENT.

YOUR MOTHER TOLD YOU
NEVER TO DO THAT.

In the case of the first statement, there is (for most of us), no true scenario into which that "reality" can fall. The Moon can hear that and allow it to pass through the system (after, of course, it builds the feeling-construct associated with "bear" and "basement"). Unless there is some *reality-history* that accompanies the bear/basement potential, the concept will be permitted through the perceptual gate.

Oh, but when we get to the second statement, we're all in big trouble and the system lets us know it. The Moon quivers; it entertains a momentary tremble, a micro-second of panic. "Mother" is a highly-charged concept with a rich and varied history. *Mother never-do/bad?* is what the system *hears*, and there are a number of ominous connotations until the Moon searches memory and runs to Mercury for rationalization and explanation (reassurance). There is that tiny second when the two of them search frantically to discover what they've done NOW. The Moon comprehends "Mother's disapproval" in an entirely different way than the "bear in the basement" because the history or memory of the potential is utterly different (unless your mother kept a bear in the basement or tended to growl a lot).

To practice and illustrate this further, feed various kinds of statements into your system and turn the attention to catching the interplay between the moment of impact and the movement to Mercury. This process will be much easier when you have finished this chapter, but attempt now to simply recognize the "movement" and inner sense of the following notions:

- Isn't Plato that sitting statue with his head in his hands?
- Spaghetti is disgusting.
- George Washington freed the slaves, Herbert Hoover invented the vacuum cleaner and kisselguhr is a German courting ritual.
- Pie Traynor, Goethe and Mitch Miller played for the Giants when they were still in New York.
- Would you care for a small or medium-sized serving of purple mashed potatoes?
- All Gaul is divided into three parts.
- A name is a person.
- Nine people were injured in an automobile accident in Los Angeles last night. Their mothers were grateful that they were all wearing clean underwear.

Can you see, hear or feel that the Moon is, along with some of its other processing tasks, building an image, conferring briefly with the Ascendant

and then shoving the mess of impressions onto Mercury? Unless you've had a most unusual life, only a few of those statements are perceived as anything but nonsense. The above statements allow the perceptual system to simply *work*, and that kind of work is play.

But now consider the effect of input in which you feel you have a stake, input that may have a direct effect. Create phrases that are relevant to current happenings in your own life; notice that every word, every nuance of tone, every ounce of input-information begins to have a more dramatic effect on the system. Try:

- I don't know who I am anymore
- I never let myself think about it, but there's this emptiness inside that never leaves
- I seem to be losing touch with my husband/wife/lover/children
- I'm afraid of old age or some debilitating illness
- I sometimes feel like I've been pretending all along and any day now I'll be "found out"
- When I finish this diet, I am going to be the most gorgeous creature south of Alaska

These kinds of statements create a different sort of interaction within the system because they add the *complication of personal consequence*. This is highly important and a topic we will explore at length. To simplify our understanding, see the Moon as handing a "stew" of impressions to Mercury. Mercury attempts to create a "rational concept" from the "sense" that the Moon has made of the environmental item. If I say "friend" or "mother" or "child" to you, and you observe the impression and understanding of what I've said, can you glimpse that you have checked with your Moon and Mercury to supply the meaning of what I've said? This is only fascinating as we begin to establish that the understanding of concepts is being based on the experience with that concept.

WE ARE UNDERSTANDING
WHAT WE ALREADY KNOW

We are playing a game of checkers with the input we receive from the environment, and the game has been rigged since...since the initial moment of the chart! As soon as we place the Moon in a Sign and in a House and give it an Aspect Pattern, it is set into *perceptual motion*. Beginning with birth and continually reinforced by minutae as well as by large-scale events and traumas, the Moon brings to the game the expectations and assumptions that are directed (by the chart position); it begins to have a stake in having successful ways to understand and interpret the environment. The Ascendant too creates an internal "print out" of the birth experience; it forms the original *memory-base*. Between the two of them, we begin to interpret things so that they "fit" into...THE EXISTING SYSTEM!

This means that we are experiencing what we have already experienced; we are "thinking"/knowing what we have already thought (the

names and places have been changed to protect the innocent). And we can only "think" what we have accepted into the Thought-Circuitry (Mercury), and we will have perceptually excluded (through the Moon) and colored (through the Ascendant) ANYTHING that does not correlate with some piece or item of information (about the environment) already held by the system. *Original* data will be perceptually excluded or distorted to correlate or parallel existing information in the base...

AND WE CALL THIS PROCESS "UNDERSTANDING"!

For example, an idea, person, experience or environmental-transaction that doesn't "fit" with your experience will be *associated with* a familiar experience (so that it will not threaten) the Moon's need for security and protection, the Ascendant's need to be able to adapt, and Mercury's demand for order through categorization and comprehension. Security = Safety = Survival; the Moon MUST be right (about it's sense of input). The two primary receptors must give immediate information to Mercury; they must know "what's out there" and must have some data on what it means to them.

In order to get a sense of the true drama of this process, we need to consider what the Ascendant represents in the birth chart; we must understand it's *perceptual significance.*

The ASCENDANT represents the birth moment; it is the emergence from the connectedness of the womb; it is the attempt to "make it on your own" and adapt to the new conditions of being alive and autonomous. It is the reaction to being thrust into an uncontrollable and unknown environment. Aspects to the natal Ascendant will describe the circumstances and experience of the actual birth and physical appearance, but the Ascendant is a prototype in that it retains birth impressions and translates them to each new beginning. With tense aspects to the Ascendant, the birth was difficult; and each new symbolic "birth" (whether it's getting out of bed in the morning, or trying to adapt to the changing routine that each new day brings) will be perceived as a correlate.

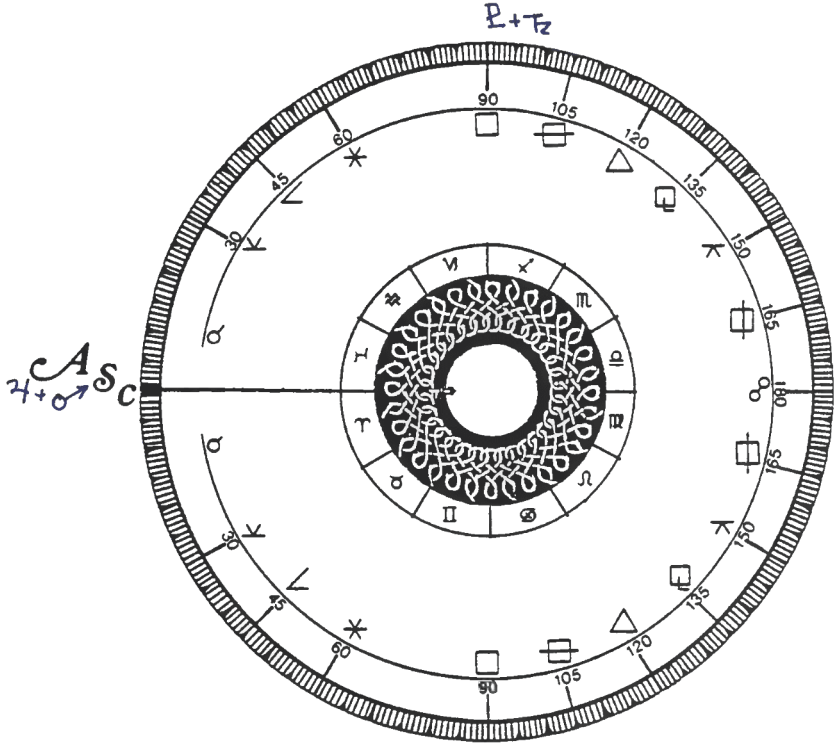
Charts in which (Mars or Pluto aspect the Ascendant) were often marked by some surgical intervention or other high life/death drama; in many cases where (Neptune aspects the Ascendant), anesthesia, administered to the mother, passed through to the infant, clouding the ability to fight for or choose life. A nurse may have made an indelible impact. There may have been fluid in the lungs. The experience carries a strong Neptunian *coding.* And the details of the coding can be examined through aspecting planets, Signs and House positions. Each of the aspecting planets will "color" the birth experience by their Sign and nature. Combined with the pre-natal experience that is shown by Twelfth House elements, the Ascendant becomes a conditioned approach to life that is retained in the symbology of the Moon in a pre-verbal, non-rational, diffuse *understanding* of the experience. Thus the Ascendant represents primary defenses and reactions.

NOT THE MOON

On the following wheel, note the degree and Sign of the Ascendant, along with every aspect it carries. [While you will want to place the Moon

and its Aspect Pattern in the chart in a few pages, for now, just insert the Ascendant and its aspects.]

«BIRTH PERCEPTION/EXPERIENCE»



[Fig. 1.2]

To recapture the effect and impact of this Ascendant-experience, imagine some representation of the Sign on your Ascendant (*ie.*, if the Sign is Scorpio, draw a foreboding boogey-man on your interior blackboard; if the Sign is Aries, see the Ram stomping impatiently). Now add some recreations of the planets that aspect the Ascendant. Allow the atmosphere of your visualization to become vibrantly charged with the essence of Sign and planets (because, remember, the infant has no defenses to rationalize, block or divert original input). Use sounds, colors and images to represent the impact of the aspecting planets. Imagine a three dimensional, spinning canvas onto which you drop splotches of color and sound; see the colors begin to run together; notice how the sounds compete, overlap and create a cacophony. While every representation does not have to "act" simultaneously (some aspecting planets do not carry exact orbs of arc), you must crowd the drama into a compact time span.

Now that you have it all happening, put it in a room, and quietly close the door. Put your ear to the door to be sure that the Sign and

aspects are still "doing their thing." If there are hard aspects to the Ascendant, your visualization should be quite noisy with conflict and tension. Now step to the periphery of the scene, and bring a child, as young a child as you can imagine, and let that child wear your face. If he or she is old enough in your imagination to open the door for him or herself, let that happen. If not, you will have to set the baby on the threshold and open the door to the Ascendant-room yourself. Let this "baby" be naked and drowsy as you open that door...And THAT is the Ascendant!

This exercise can be unnerving, but it works to give you a sense of the thrust and force of the impact of that Sign and the aspects to the Ascendant. Too often, we take an adult view of the Ascendant and neglect what it meant at the moment of imprint. It is necessary to see that Sign and those aspects in the most dramatic way. If you've become a highly rational adult (due to your Moon and Mercury!), you may have trouble making an instinctive or "feeling" connection with the incalculable impact of the birth. It is the introduction to experience. It is 12th-House LOSS coupled with 1st-House DEMAND. It is "instant immigration!" You neither recognize anything nor do you speak or comprehend the language! Nerve endings and perceptions are raw, and you no longer have the waters of the womb as a cushion from experience. The new "land" in which you find yourself is colder, louder, more sudden and brusque. The impact of the Ascendant Sign and Aspect Pattern cannot be overestimated.

And while the birth *memory* is shared to some extent by every planet or point in the chart, the Moon is the primary ledger of its data; the Ascendant-experience becomes a *perceptual reference*. The birth (and the Ascendant's "story" of that event) is the first test of survival; the system uses that experience to represent *what it takes to survive.* In essence, the system says to itself, "This is what we're up against." In the birth experience, the system uses every tiny nuance as an indication of WHAT LIFE IS LIKE. Although we will examine the significance of the Ascendant in the adult chart later, it is important here that you see it in its raw state, and understand why it sets the stage for the input process.

In the birth experience, the organism must gather an immense amount of information about the environment. It is totally open, and that openess is necessary for what is a survival task. If seen in this way, this crucial gleaning of every ounce of data from every item of information (every person, their feeling-state, their attitudes, their "charts" and the sequence of every experience) in that room is both necessary and reasonable. *Where am I—what else is here—what is happening to me—what can I do—it hurts here:* these "perceptions" are registered without language. And the system must immediately perceive itself as correct; it cannot be wrong about these first moments. For its own security, it needs to code information it can rely on; it must begin to build a data base about planet Earth. Elementary categorization and impressions begin at birth. In the minutes and hours following birth, while input batters the system, an enormous referential data base is constructed. Non-verbal "names" (impressional categories, precepts and associations) are

established. And the information itself becomes the first security; it is the first and only "thing" that the system has—to hold onto, to protect, and to *identify* the self.

The Ascendant or birth experience severs the connection, but a *perceptual umbilical cord* links the newborn to "a something," and that something is this piece of business named Mother. (In discussing the Moon as Mother, understand that we are speaking of a mother-CONCEPT, not a person; the imprint contains only a fragment of her identity.) She is the link to that world from which one has come; she contains one's history. She is established as one who *knows* very special things. She is the entire "past"! MOON ASC. HOW WE RELATE TO THE WORLD

She is also the Welcome Wagon. And the perception of her behavior and attitudes *at the moment of imprint* establish the pattern for a sense of connection and belonging—to some "thing" (her), to the immediate environment and the world. The Moon receives the shock of the birth; it registers the loss of the womb. And it reacts by trying to "make a connection" to re-establish some familiarity and some safety. The Moon tries to get an immediate answer to the questions: *What am I doing here? What happened to dark and warm? Is there anything like that out here?* To get an accurate sense of these moments, now fill in the position of your natal Moon in the preceeding wheel, add its aspects...and try screaming "Help!"—pretend you are hanging from a cliff by your fingernails—and realize that only your Moon (by Sign, House and aspect) is going to come to the rescue! The mother-Concept answers the "call for help" in ways that are described by the Sign, House and aspects to the Moon. Her attitude toward the need for help is indicated by those same factors. [Surely you can get an image of the newborn who feels that either the last few hours have been one VERY big mistake, or, somebody has a really bizarre sense of humor.]

The newborn is not drolly amused; this is serious business. The life depends on it. He NEEDS everything (even his suitcase with his entire wardrobe was obviously lost in transit). What can he *hold onto*? What will replace both placenta and womb? How will he get food and shelter? How welcome does he feel in his new home? These issues, on which the transition from the womb and the survival now depend, demand immediate answers. So the Moon "connects" with *mother*; she is the basis for the perception of response to need, the sense of history and the ability to feel "at home" (in one's own skin as well as in the world). The Moon becomes an internal evaluation of worth; it is a sense of being "glad to be alive" and of being important because one is alive. The Moon becomes the concept of feeling *connected* and responsive (to the self and to others). The mother is the pattern or model for the answers (and the modifiers) to these questions: Is it okay—to "feel"? To cry? To need care and protection? To be aware of needs and feelings? To respond to needs and feelings? To stay "here"? Do I belong? Am I welcome? Does anybody know all about me here? Am I safe? If the answers to any of these questions are not a categoric, unqualified YES (and they never are), then the infant becomes afraid for his safety. He gleans a great deal of information in an attempt to discover the error. There will be an assumption that some of

MOON IS MOTHER / IS SELF CONCEPT / MOON = DESTINY # i.e. OCT. 6, 1946 = 9 MOON

the failure is his.

And this assumption occurs because the recognition of the separation of self and environment is incomplete. The perceptual function of the Moon is to absorb information and data from the self and the environment; the Moon begins the imprint process before integration of "separateness" occurs; it does not discriminate between the sources of the data. It is both form and function: it establishes a "connection" with the information it receives and does not distinguish between the two. Mother is also Self. And her attitudes toward responsiveness to need (and other behaviors associated with the Moon) become one's own attitudes and behaviors. In the first moments of the "photograph" or impression, the continuing feelings about and from Self are MERGED with the stream of information from and about the mother-environment. The Moon in the chart represents the experience of and reaction to this "separateness" and the susceptibility to the environment. The Moon reflects the effect; it views information "in the light of" its history and the data-exchange that occurs with the mother during the imprint process. The Moon sees information "in the context of the mother"—in the context of feeling connected and protected. It is acutely sensitized to the potential for threats to safety. It uses the memory of being "linked" to form a basis for its function. The Moon "links" information to reflect the experiential imprint of the concept of mother and the need for safety.

This is the beginning of cognition, and the beginning of using "clues" to extrapolate information and identify and link "similar" experiences. If each "apple" had to be experienced anew, if it had neither name, nor label, nor history, nor commonality, man would still lack language, fire and tools (and drive-in banks where little plastic cards produce money would be out of the question!). The instinct is to survive; we need to identify that rippling in the grass (the birth experience) as a potential tiger; we need to be aware that tigers can kill, and kill = dead. As the Moon registers the Ascendant impression, and assesses the help the mother will offer, it begins to do a tremendous job for us; it begins a lifetime of protection (when was the last time YOU were bitten by a tiger?). The Moon is attempting to guarantee our "survival" by being keenly attuned to issues described by its House, Sign and Aspect Pattern in the natal chart. To insure our safety, it sorts input. Rather like one of those detectors at the airports, it is looking for something, something very particular.

* ASCENDANT MOON SELECTS INPUT ONLY WHAT IT WANTS TO SEE

Again, recall the model; try to catch the INITIAL IMPACT of a piece of input and observe the result. Can you get any sense of the scanning that takes place? * New input creates momentary chaos in the system; anything new has the potential of being *a tiger in the grass*. So the first thing the Moon will do to enhance the picture of the new input is to *dismiss unnecessary features of that input*. *Ie.*, figuratively, there might be blackberries growing at the edge of the field of this new input, but the Moon will only see the rippling that MIGHT be a tiger. The instincts select from the input that which is most likely to guarantee survival of "the system" (of the individual, and of all the inner systems that

constitute the awareness of that individual) AS IT EXISTS. This means that, in our example, the presence of the blackberries was never even noted; Mercury never heard anything about blackberries. This means that input that would be truly new to or change the mind/system never even reaches it.

The system perceives: Input! Flash! Alert! Input! On guard! Something "happens" and the Moon-Ascendant-Mercury go into emergency gear to try to make sense, resolve, link or placate the chaos. Since Mercury will have to explain and justify the input within and to the personality, it too selects to process the least threatening and least confusing aspects of what it has received from the Moon's impression of that input. (Note that with Moon or Mercury challenges, the safety may lie in selecting difficulty or confusion, and the "threat" to existing patterns and original perceptions would come from potentially easy or comfortable situations.) In order to "name" the input he has received from the Moon, Mercury imposes further filtering of the data. And in order to supply "name" to the data, the data must be made to "match" with a "name" (or category) that already exists within the system.

So what we do is *find what we were looking for*;
WE BITE THE APPLE,

because we recognize apples; we know about apples; we've had apples before; in fact, this reminds us of an apple we had just a few days ago—and, besides, we're sure that there almost WAS a tiger in that grass! Just as the eye selects angles, edges and movement first, the perceptual system is keyed to *tigers*, however each system defines those threats. We, all by ourselves, create a familiarity (a *predictability*) to protect and justify the existence and expertise of the existing perceptual system; we rely on the base of information for which birth is a prototype. Ah, Magoos, we've done it again! The *perceptual reference* (Moon-Ascendant) tells us what's out there, and if those two happen to like apples (or tigers), we're either on a restricted diet or doomed to marathon runs!

The existing system locks us into a nice, familiar, consistent interpretation of the input from the environment. And this is sometimes an absolutely terrific gift to us; if we were scrambling up the trees to try to escape a few brambles of blackberries, or if we chomped into a tiger, think how foolish we'd feel.

But the world of INPUT, that *reality* we're looking for, isn't all tigers, apples or blackberries; foolishness isn't all we have at stake. The instinctive exclusion of data creates, in each of us, a Sisyphus Syndrome. We process input to find the stone, then we push the stone up the mountain, convinced that if we stop, even for a second, the stone will roll back and crush us. We cannot seem to stand aside. We cannot see that both the mountain and the stone may be *CREATIONS to justify existing impressions and thought patterns.* And because the Moon's collection of impressions from the Ascendant was our first, working, perceptual "man-in-the-field," we cannot seem to separate from it. It did the job when

MOON COLLECTS IMPRESSIONS FROM THE ASCENDANT.

nothing else could. No matter how frightening different experiences have been, the tiger has never managed to do more than chew on our toes a bit. Ah-ha! We have eluded the tiger (but, on the other hand, we are not eating blackberries).

Since the Moon screens and connects and associates the information it receives from the environment as input, it may be helpful at this point to demonstrate that principle by focusing on the characteristic protections that the Moon through the Signs attempts to offer to the personality. The Sign will help you identify the names and faces of your "tigers." I hope that I will mention enough about each Sign to initiate insights for you as you begin a few weeks of careful observation. We will see later that the Moon function will also be colored by both its House position and Aspect Pattern. By starting with what the Moon in each Sign feels it must screen, (how it will attempt to protect itself) you will begin to glimpse how it will distort, color or refuse the input that it passes on to Mercury. You will also get a sense of what the Moon is looking for as it scans the environment. It's "tigers" may be "elephants"! Instead of running, some Moons want to ride. You may find that the Sign information is more clearly understood if you read, not only your own Moon Sign position, but also the Sign positions of one or two other people that you know well.

Section II. The Moon Through the Signs

These descriptions are a preliminary guideline. The Moon's bias will be greatly influenced by both the House position and the Aspect Pattern.

The Moon in Aries:

This is a Moon that learned that it had to look out for and protect itself; the mother is so concerned with the impact of the birth on her, that there is a lapse of concern for the infant; the "thing to hold onto" here is the sense of beginning. Often the birth involves a number of false starts and then occurs rapidly and unexpectedly. This experience fosters a perception of situations in a light that mirrors the need to feel that it is a growing, maturing being that is continually moving forward. There is a subliminal fear of *slipping back*—perhaps into the kind of merger in which the individuality is unknown, perhaps of being terminally caught in the birth experience! So the Aries Moon continually demonstrates the separateness that has been so traumatic; it celebrates and luxuriates in the separateness; it is jumping up and down and shouting "Yahoo, I made it!" Like the lady that "doth protest too much," the Aries Moon is continually and enthusiastically relieved and grateful that it's "out here." It says, "Oh, boy, I'm alive!" It seems not terribly conscious that everyone else is also *oh-boy-alive*. But it is SELF-conscious. The "Hot dog, I'm breathing!" revelry obscures a sensitivity to subtler levels of potential input. In this, the Aries Moon is the model for the

adolescent crisis: one needs to show independence, but there is still much insecurity, and the demonstrations of willful behavior assume a naively defiant character. The statement is: "I can do what I want (*can't I*)?" There is a perception that one must fight or forge ahead and others will attempt to restrain or retard this need for progress and SELF-discovery. The need to assert separateness and individuality becomes a crusade. There are swings between more mature reactions and reversions to nearly childish outbursts and self-centered insistances that whatever is currently being pursued is a necessary part of the Aries attempt to validate himself as a real, genuine participant in the world (so how can you object?). Living retains an astonishing freshness. See-ME; I exist, and I am not you. Others may take the idea of autonomous existence for granted, but the Aries Moon seems unable to really integrate it. The issue is a continual source of wonder, and, yes, awe. I—me, this person, this body, these arms and legs, this attitude, this face, myself—EXISTS. The I concept, joined with the idea of Existence is experienced as something of a miracle. One becomes preoccupied with the meaning of that linkage of realities. What is this "I" thing that exists? Does it *really* "exist"? Of course it does! And the Aries Moon, out of the newness and the insecurity, continually interacts with the environment to prove it. Input from others is scanned for, among other things, the way that it validates those two concepts. There is a delightful hunger and enthusiasm for sheer experience and data because the very fact that one *perceives* is deemed a proof that one exists—"I experience, therefore I am"!" Virtually anything that happens reassures the Aries that he's indeed alive and real. The fact that he's "flesh and blood" is considered marvelous. That proves that he is. The fact that something happens and he knows that it happens—that proves that he is. Everything is used to *prove that he is.* Although the Aries rarely terms it so, the need to "prove that he or she is" arises from a great insecurity that he "might not be." He feels a nearly desperate, on-going need to find this Self, to define it, to establish it, to name it, to understand it, to experience it—TO BECOME IT. Beneath the bravado, there is an emptiness; there is a feeling that one does not truly "occupy the self," that the identification with Self is not as fulfilling as he expects it to be. "I live in my body; this is me," he says. And he uses input to attempt to give that statement more reality. He wants his Self-ness to be tangible; he wants to use input to show himself what "This is me" means. The statement that "This is me" carries an implicit question mark. He doesn't really know what that means and he is compelled to discover it.

So the Aries Moon selects from the environmental flow those elements that assist this task of identification and substantiation of selfhood.

Input that is representative of connectedness in relationship will be re-arranged to enhance personal awareness—how it *affects* or *defines* this nebulous creature-that-is-I. Input statements that are based on "we" assumptions can be perceived, if at all, as a threat or bind. In the perceptual frame of reference, the word "we" represents two, very separate, "I-s." And each item of input is added to the concept of what it means "to be I/me." Since there is such an uncertain fascination with existence, input must be scanned rather carefully. The Aries Moon has an enormous

dilemna. On the one hand, he or she can't wait for the next experience (because it is perceived as adding to the definition, validation or meaning of "being"); on the other hand, the next experience "might change everything"—what if it proved that one's "being" was different than one has come to believe it is? What if it negated the tenuous image and identification with and as Self that has been so carefully wrought? It could, you know, or at least, so the Aries Moon believes. If input can so casually change the self concept, it must be screened with great, great care. The brave side says, "I want, nay, I need TO KNOW". Then a little tiny voice pipes in from the poop deck with a ration of fears and insecurities. The Aries Moon feels like it is "hanging out there" and "skating on thin ice" because input has the potential capacity of utterly changing his entire notion of who he is and what it means to exist. There is a tendency to seek this kind of self-danger; the attitude toward and the impact of input is exaggerated. Portions of input that lack the potential of the self adventure can be disregarded; input that may not relate to him is either dismissed or re-aligned to serve the purpose. The categoric statement is that Input Serves Self. It has to do with "his" or "her" personhood; it reflects on WHO he or she IS. So the Aries Moon finds in input the elements to validate and recognize the ego. In the drive to become SELF-aware, one can disdain input or assume that it always has to do with some essential (and existential) quality of the Self that he is seeking to be comfortable being. Remember too that the Aries Moon is in a hurry, but feels rushed. Input is so important because of the tremendous implications it carries that he's impressed with its significance. At the same time, the next item of data from the environment holds the potential of being equally important. The concept of Self changes from moment to moment; it is impossible to feel comfortable in "that skin" because one perceives that he or she sheds it (oh, just a little) with nearly every piece of information.

A major difficulty arises because the Moon supplies "impressions" and the Aries needs definitive data. And it needs it NOW! In reaching into the Moon for a *definition of self*, the Aries Moon is frustrated and confounded. Imagine having this incredibly acute need for accurate accumulation of data and having to depend on a nebulous, reticient and nearly mute reporter. It would be like sending Howdy Dowdy to interview a nuclear physicist. The Aries Moon gets impatient, "C'mon," he says, "let's get with it in there." The Moon may tell him what the data is "like" instead of supplying the facts (because the Moon isn't able to store "facts"), and if the Aries Moon can't even get internal cooperation and definition, the process of "knowing and understanding the self" is registered as nearly impossible. The self is the instrument and source and reflection of a perceived *reality*. **Resistances that originate within the self are projected as originating in the data.** "You don't know me," the Aries says. "Nobody really knows who I am." What isn't said but is equally true is that *"neither do I!"* And the need to know is a mandate. While the Aries energy seeks that answer, it'll be confounded if it'll accept anybody else's opinion! But maybe, just maybe, probably—the next thing that happens will answer all the questions (or some of the questions, or one of the questions, or....) And the Aries leaps into the impact of

new activity. He views input as "doing" and can grab data at an early stage so it can be "acted upon." He can "jump on the bandwagon" of an input structure; he can applaud and leave at the intermission not realizing that he's missing Act III. He doesn't dignify as many elements in the input as some other Signs; his reactions are hasty and impulsive. If we saw Input as a bag of jelly beans dumped into the Aries Moon's environment, do you get the sense of some getting stepped on while handfuls are getting shoved into the mouth with both hands? For the Aries Moon, cinnamon and lemon and licorice and lime are just a terrible waste of time. He's tasted "jelly beans" now and he's off in the other direction for raspberry creams, bon bons, candied nuts and a delicate French meringue. If he stops for a hamburger on the way, you must understand the urgency of the task!

The Moon in Taurus:

It seems that the Taurus Moon individual is born with the innate knowledge that the one thing he doesn't want to have is an Aries Moon! It seems to feel that a great deal of energy was wasted through impatience, inadequate planning and pursuing activity for its own sake. What about RESULTS? The Taurus has a determination to make things usable and practical—there's a need to find an application for the items of data that are selected from the environment. This Moon understands that it must take materials (people, things, impressions and experiences) and find a concrete use for them. Where a determination is made that input items cannot be "deployed," they are skipped or matched with an existing purpose. Thus there is a tendency to force *usefulness* from input. There is such a strong sense of purpose that admission of many items from the environment never occurs. There is preliminary exclusion of items that are viewed as frivolous or extraneous—unless a use or application can be found for them. Because the Taurus Moon is (as all the Signs are) one stop in a process, it is sandwiched between Signs; the Taurus wants, therefore, to tie activity (Aries) to reason (Gemini); it wants a concrete reason to do things. It's very simple and very basic; just ask a Taurus Moon. All it's asking of the bytes it takes of the environment is that they demonstrate a relationship between a function or person and its use or value. Experience and data selection are asked to contribute to either stability or values.

Each Sign subsumes some of the experience of the previous Sign. The Taurus Moon is aware of the insecurity and instability that resulted from the linking of identification-with-input under the Aries energy. Taurus is willing to BE less to HAVE more. Not only is there a willingness to experience less, but there is a drive to maintain some solid image or set of conditions. Freedom (and input) can be sacrificed if it will guarantee security (or make money, or build resources or add to the store of resourcefulness). In Taurus, the Aries dependency on input becomes an inordinate need for self-sufficiency. You can well imagine the disgust the Taurus can feel with the way the Aries is influenced by even small pieces of data from the enviornment. To Taurus, that kind of impressionability "ain't seemly." No Taurus Moon wants to be a feather in the wind or run around like a chicken with its head cut off, waiting for some picayune unit

of data to announce or define the Being. "There must be something more reliable; *I* must be more reliable. I will not let every little thing (anything?) that happens toss me around like a sliver of balsa on a stormy sea. No, siree, I'm anchored." Firmly.

Every planet in every Sign contains some insecurities. It's not as though you've had much practice! In Taurus, part of the way this insecurity manifests is that there is a need to prove that one is solidly anchored. And this must be proven to both the personality and the world. If one screens data and takes only what is useful, that is a statement that defines "what is needed." Yes this, No that. What is selected as practical or adding to the sense of security demonstrates that one is afixed and that one has *intrinsic* value, value that exists apart from the impact of the data. The Taurus Moon needs to be able to count on *himself* and perceptions that serve his purpose. The need is to feel secure and unchangeable (otherwise the Taurus would be an Aries!) There is a desire to find in the self those things which do not change (oh good, I had ten fingers yesterday, and sure enough, I've got ten again today!) and to select from potential input those items that reflect on things one can "have" that cannot be taken away or altered by input. The initial set of "possessions" are the body and its impressions. The Taurus Moon owns his or her body in a way that no other Sign can comprehend. Later in the life, material comforts or material possessions are used to prove that one "has", and has = is! Taurus is *attached* to body, impressions and possessions. Being attached creates a sense of safety and establishment. The Aries Moon shouts, "I'm here," and the Taurus Moon announces, "I'm here TO STAY." Since this Moon cannot afford to be swayed by input, there is a tendency to skip the dramatic potential. If you add the requirement that input must be able to also enhance a practical or productive goal, you can see that the selection process is slow, methodical and studied (as is the processing of environmental clues). To get a sense of this, let's imagine a table. On it are: a pair of scissors, a bolt of fabric, a set of metric wrenches, a thick tome titled, "Medieval References for the Existential Crisis," a fuzzy sweater and a small box with a top. If we march a hypothetical Taurus up to the table, what will happen? The scissors, fabric and tools are just the kind of *basic essentials* that the Taurus finds impossible to neglect. He grabs those immediately. Upon touching the soft nap of the sweater, it is obvious that life can't continue without it. He then hesitates over a book that is three inches thick (and has small print, not that he's looked) until he remembers that with this book, he can throw away the stack of newspapers he sits on to drive a car. Ah, the book has a useful purpose. Completely happy and satisfied, our mythical Taurus walks from the table. What about the box, you ask? The top was on; there was no way to know if it were empty (and could therefore be used) or whether it contained "who knows what." In the initial scan of the table top/environment, the box was perceptually excluded without even a notation of its presence. The Taurus did not ignore it; he never even knew it was there. **In the same fashion, each Sign is perceptually blind to certain items of data.**

The Taurus Moon wants to be comfortable; it wants to "sink into a

soft chair" (both within the self and in the environment). Poor aspect patterns can deny comfort both with the self and with attachments and assets, but the instinct to preserve and persevere remain. New input will be scanned to select those things that do not threaten to change what the Taurus is trying to build, to establish, to maintain, to possess and to remain attached to. The Taurus energy "evaluates" input and creates a remarkable ledger sheet. Each speck of data has (as he, himself, does) a value, along with practical significance; he too must be useful, productive and valuable to receive positive perceptual attention. Every selected item must be assessed to see "what it will take" to make it "valuable." This not only excludes much data, but it also causes a much slower perceptual processing of the items that are made available to the individual. The slow speed suits the nature of the Moon, as does the anchoring of self-image into the material world (because the Moon as a process also "constructs" a feeling-"image" from available elements). And the Taurus impulse reveres the Moon's proclivity to "hold onto" whatever it contacts, but the Moon is rather too changeable to entirely suit the Taurus purpose. Some of the energy of the perceptual system must be diverted to trying to *maintain the system* —to attempting to keep the Moon (as a method/system) on track. There is, then, a hesitation while the "Taurus" part of the energy combination locates the "Moon" function and determines its status for the task.

The Moon in Gemini: #7 MOTHER

Having learned that in some respects the processing under Taurus was a question of limitation by and to *usefulness*, Gemini moves toward a renewed openess to experience. In assessing the mother's responsiveness to need, the Gemini Moon recognizes that it will have to depend on something more than her for protection and safety. This search for "other" or more becomes a greed for stimulation; it produces such an abundance of input that the Gemini Moon too finds a need to impose restrictions; it is unwilling to stray too far from the *link*. It wants to have "small things" it can look to for information, thus it finds rapid patterns; it sorts and creates orders and depends on the limbs to provide information. As this Moon grows, it likes to consider contrasts (good/evil, light/dark, right/wrong) and absolutely delights in the juxtapositioning of words and ideas. It is trying to use logic to make sense of the position as middleman between the practical considerations of Taurus and the diffuse emotions of Cancer. The Gemini Moon almost enjoys this "go-between" role and continually finds itself deliberating between dualities. Mind is experienced as separate from emotion, and the difficulty is magnified because one tries to feel with words, to depend on words, and to react to words. There are attempts to name and classify feelings, and since it's the nature of instincts to remain non-verbal, the feelings are reluctant to cooperate. Still the Gemini persists in trying to give word-names to everything. If an experience doesn't have a *name*, it is threatening. If it doesn't have a title or sub-heading, it doesn't fit. While there is keen attunement to voice and sound, the infant with the Gemini Moon is under considerable stress. The nature of the Moon does not cooperate by

providing the kind of information the Sign requires. And vice versa! The naming of an emotion or experience severely limits its total significance. An experience may contain a tapestry of elements but will be *titled* and remembered under one familiar heading. In order to understand and be understood (connected to the environment), the Gemini Moon feels pressured to "make sense of" or organize what occurs. There is a perception that the next environmental item will provide safety and answers. The process of labeling and gathering additional information continues; patterns are found, names are dispensed and words are moved around in order to reduce the threat of the environment.

Due to the conflict of the Sign with the nature of the Moon, there are confusions regarding the emotional content and impact of experiences. Situations that provide little stimulus may be milked for content (surely the answer is in here somewhere!); input that is loaded with potential may be skimmed because of the premium placed on titled or next-new input. Gemini is the Sign of the twins, but Moon and Gemini concepts are an odd couple. If you see the Moon as the Gemini's roving reporter, and then picture the Gemini sitting at a computer and word processor waiting for the next column of environmental data, you can well envision the frustration that results from getting a kind of surrealistic sketch of the input. Not only is it in longhand, but it isn't even in words! The Gemini partner of this strange marriage screeches. Just his luck. He needs high tech and he gets vanilla pudding. He needs a high-resolution graphic and he gets finger painting. No wonder he's nervous; no wonder he paces back and forth at the perceptual door waiting for "that dodo" to deliver enough of an impression for him to squeeze out some data. The Gemini Moon is constantly sending itself back to the store with a note for "butter"—forgetting that neither the Moon nor the environment can *read*.

And since the Gemini is so recently escaped from the Taurus tie to necessity, it can store information that is neither useful nor relevant (and it's delightful to observe how well the Gemini can "connect" things that seem to bear no relationship to one another!) Everything is "like something else" to the Gemini; it gets so impatient with the pace and process of the Moon that it has plenty of time to engender rather unique comparisons and do a lot of really creative word-associating.

Words are prototypes for people, and for understanding and relating to people. The interest in language is the rudiment for the understanding of choice and discrimination in relationships and input. The apprenticeship with words and the continual reminder of the elusive nature of impressions are the beginning of a growing sense of connection to the outer world (and not just the mother-concept). *I can't get what I need here* becomes the search for the right word to describe or anchor something. If my needs are treated with words, then words must be very important. If instincts and survival can be reduced to a few words, then living isn't so scary after all. Words and the exchange of or hearing of words are the connection to safety and to that link before separateness. In the memory base, words and sounds are the "way back home" to a place of safety. But words aren't safe in themselves, they are just "the taxi to

get there." They're a map and not the territory. So the Gemini Moon seeks to reduce the internal pressure and reminders of "being lost" by talking and learning and occupying time with many interests that center on words. The Gemini makes connections in the exterior experience (people with people, words with ideas, sounds with meanings, people with principles, judgments with problems) to compensate for the inner connection that he cannot make. He cannot even connect freely with the Moon; they do not speak the same language. Any form of input increases the nervousness because the Gemini energy recognizes a missed beat in the application of reason to the experience.

SIGN OF MOON (IS THE DAY DATE) OR IS DESTINY # 4th House FIRST LETTER OF NAME ACTS AS HOUSE OF MOON –

The Moon in Cancer:

Just as Taurus sought to harness the energy of Aries, Cancer tries to redirect the Gemini impulse, and Cancer is another new kind of opening to experience. The Cancer Moon is keenly aware that there is something happening other than what the mind/senses are able to grasp. Each Sign seems innately aware of the failures of the previous sign. The Cancer seems to *know* that the Gemini method for establishing safety and connection didn't work well enough. The Cancer Moon decides to "hold on longer" and push the impact deeper. It wants to make the input "physical" and "personal" in a way that alters the Aries through Gemini attempts. In Cancer, input is biological, and the need for "connection" is increased. Where the Gemini wants input-stimulation almost for its own sake, the Cancer takes everything *personally* and attaches *MEANING* to each item of information from the environment. He creates feeling-connections and feeling-reflections to and from each iota of input. An exaggeration that will demonstrate this principle occurs when the Cancer Moon sees a fly on the window; he will create a history of the fly ("It's lost. It can't find its way home. It misses its mother.") and ascribe emotional content to everything that occurs. There is a desire to BIND INPUT TO THE SELF IN ORDER TO FEEL SAFE.

In so doing, the Cancer Moon fosters a predicament for itself. If one binds or sews input to the self-concept, *anything that is forgotten or that slips away or that contradicts input already held will be perceived as an unraveling of self!* The self is protected by remaining emotionally or instinctually linked and connected to input. If you say, "It's a nice day today," the Cancer Moon hears *How do you feel about today?* The Cancer attempts to digest (literally!) experience and "root" it; he doesn't want things to just *pass by* (as he feels they did in Gemini). So input in anchored in physical feelings (not sense-ations). Cancers are obstinately sensitive; they take everything personally. Of course they do! This guarantees, in their Moons, the significance and importance of the things that happen; it gives them a "meaning" for input so that they can protect themselves. Since each piece of input must have meaning-feeling added to it, the Cancerian processing of data can seem sluggish. This is, after all, a laborious task. Even irrelevant (and especially irrational) material must have "meaning" and "feeling" (and it's not easy finding the meaning of a fuzz ball, pollen on the coffee table, or a speck that landed

in your eye! Imagine having to attach an emotion to every little thing that happens. A stranger passes you on the street wearing a blue dress. What IS "the significance" of that? Only Cancerians understand these things.) In this sense, the Cancer represents a re-directing of the Gemini impulse; instead of an insatiable curiosity about what is *out there*, the fascination is turned to what is happening inside of him. "How does this make me feel?" he asks of each new byte of data. The environment becomes increasingly threatening because it is perceived as being capable of doing something physical to him. Everything has a nuance that can be reduced to: This feels good—That hurts. The Cancer energy provides a place or a structure into which input can meaningfully fall; more often than not, he, himself, IS THAT STRUCTURE. And because input can seem so threatening, the Cancer protects himself and tries to protect others.

The theme of protection becomes a demand: either you nurture me or I'll nurture you (some Moons will process that as a threat!) The issue of "nurturance" becomes part of the structure or base from which input is judged and relationships are formed. The Cancer is looking for a base, structure or "home" which roots him to some form of acceptable safety. He wants a permanent umbilical cord; he wants a strong sense of connection, and may find this in memories, family ties, historical data, "the way things used to be," or in the kinds of activities and people that are represented by the House in which the Cancer Moon falls.

There is an expectation of exchanges of protection that is coupled with anxiety about change that is always operative within the Cancer Moon's selection of data and reaction to that data. And, since every point in the horoscope DOES TO ITSELF WHAT IT DOES TO THE ENVIRONMENT, the Cancer Moon protects itself from the impact of its own feelings. And it does this by slowing the intake and selecting data with which it can bond or connect. It chooses data that has "protection themes." It finds data that readily translates to an emotional or feeling context. It colors data to reflect on the inner state and inner image.

Since the environment is viewed as so potentially devastating, the Cancer finds something to cling to while he makes the connections between a "happening" and a "feeling." In this way, he makes a major contribution to the memory system: he dignifies input by giving it significance (personal effect) and structure and by fitting it into what is known (one's history). He creates meaning by attaching emotion and effect. Memories can then be stored and readily recalled by groups (all "rainy days = sad moods" are in one category); emotions are used to reference information. *Ie.,* the Cancer remembers the feeling and re-creates the experience or scene from that feeling. The immediate connection is with the inner feeling. And this gives protection from the impact of input because it places the feeling between the self and the data. The "feeling" screens and translates the data, as well as becoming a shield.

And this initiates (for the zodiac) the process of emotional responsiveness and the awareness of biological drives and need. As the system's need for protection turns inward, it is keyed to survival needs.

As the Cancer continually checks the inner state against the environment, he is simultaneously informed of NEED (I'm sad, I'm cold, I'm hungry, I'm—whatever). The response to need is heightened, not only for the basics (food, shelter, warmth) but for emotional-food and emotional-shelter. And the Cancer is willing to exchange these needs; he thus begins to acknowledge roles in relationship (I'll be the Mommy-one and you be the Child-one). The imprint of the mother instills an urgent need for "one of us" to act out the Mother-role (even if it's the child!). The exchange of need-fulfillment is the basis from which input and others are perceived. Someone must take responsibility for emotional and need fulfillment.

Input suffers these constraints. Caught as he is between Gemini and Leo, the Cancer Moon can neither make sense of (Gemini) the input that is flowing all around him, and is bonding to him in some inextricably visceral way, nor can he separate himself from the flood of impressions by letting go of or releasing the emotions into outer demonstrations (as he would do in Leo). He only knows to hold, tenaciously, to the *realities* that surround him; he cradles the emotions to protect himself, and snaps at anything that threatens this private sand castle! He is both Mother and Child, attempting to keep the self from harm in this ocean of input.

#4

The Moon in Leo:

#3 ENNEAGRAM = MOON IN LEO.

Just as each Sign pushes its previous Sign back into a Twelfth House position, the Leo Moon dashingly shoves the Cancer insecurities into the background and pretends he has none. The clinging-to-emotion as a security-blanket caused as many problems as it solved; there is now a release and demonstration of emotion as feeling; there is outward symbol of the progress from Cancer. The continual emptying of the inner state creates both a hollowness and an insecurity; existance (Aries), productivity (Taurus), sense-ation (Gemini), and emotion (Cancer) are now "assumed" (along with their failure to provide safety). How can the Leo Moon find this need for connection, this link to something protective? Where can he turn?

The answer is: to Ego, to Self. In Leo, the Moon "draws upon" the information of the previous Signs and declares a self that is "emerged" (Aries), worthy (Taurus), aware (Gemini) and emotional (Cancer). He perceives that he has it all! The Leo Moon draws security from this sense of developing maturity; he will place a Reacting Self between need and the environment. He has a new-found bravery because he feels that he is less at the mercy of input than his predecessors. He will ensure that his needs get the required care because he, himself, will call attention to them. He is the true child of Cancer, and feels entitled to indulgence and attention. The Aries was thrilled to be noticed because he existed at all; the Leo requires more particular notice. He wants attention because *he is who he is.* He has much to offer and dramatizes his position. The Leo takes chances by displaying himself and his talents; he takes the creativity (that was instinct in Cancer) and makes it tangible or productive. He makes himself special and important so that he will be

#9 #3 #9

taken care of and his needs will be met. He sees that he "can DO something" about and with input. He tries to overpower it; he begins to identify with the concept of Will. He links the burgeoning Will to emotion and attempts to harness the impact of the environment. He will use input to Demonstrate (showcase) the Self. It was a Leo Moon who coined the phrase: it pays to advertise. He will turn input so that it "shows" the self, so the self can "show off" (and get attention/safety) because of it. He is going to find input that proves his developing personhood.

Any notion of "proving" implies "approval." And the Leo Moon's need for confirmation, attention and validation (of the ego) belies the very independance that the Leo is pretending to declare. The puffing bravado is part of the role; it is part of the way that the Leo Moon "plays" and "*plays at* being himself." He tries to bluff input; he tries to pretend that his Will and Being are stronger than the impact of any input. He is flexing the Self/Will muscles and rehearsing for the Self he wishes he were. He is attempting to "create himself" anew from the *raw-stuff* of the Aries through Cancer development. He is apt, however, to present himself as a "finished product" while there is still work to be done (and no one knows this better than he). In Leo, there is the perception that if he is "better than," he will be important and his needs will be attended. If he can't be better or best, there is an anxiety that he won't be nurtured. The wounds to the pride in any kind of competition are nothing compared to the inner fears that result. "I am important; I am wonderful" declares the Leo, "I will give you attention and I will make you important..." *so that you will pay attention to me and my needs*! Input is then shuttled to reflect personal importance.

And this represents an evolving sense of relationship. The Leo Moon senses that he cannot achieve recognition without the support/attention of others. His own needs are mirrored in his willingness to give and demonstrate a generosity of spirit; he is giving what he hopes to get. There is still much inequality in this role-relationship to the environment. The Leo Moon needs to lead and give, and it can be difficult for him to accept others as equals or allow others to play giving roles. If he is not the "star," anxieties arise.

Certain anxieties attach to any Sign position. The Leo Moon, boxed (in spite of itself) between Cancer and Virgo, can be concerned that it has not been emotional enough or that he is not as great-wonderful-giving as he seems. The Twelfth House relationship that Leo plays for the Sign, Virgo, leaves him with amazing inner insecurity. It's not his heart that the Leo wears so proudly on his sleeve; it's the need for approval, validation and specialness. The pictures that he takes of the environment must be shaded to color him "grand" or he will lose the security of being connected to Self and the opportunity for nurturance.

The Moon in Virgo: #1 ENNEAGRAM 10/1 YOD

Ah but the Lord loveth a happy complainer! The Moon in Virgo is so

embarrassed, it seems, over the ostentacious display that the Leo Moon made over the Self that he becomes cautious and critical of any personal extension (his own or that of others). He imprints the notion from the mother that "something's wrong" (with the him-her of those first perceptions), and it's frightening to Be and Be-Connected-To things that are "wrong." So "wrong" becomes safety. As long as something's wrong, it's at least familiar. As long as "wrong" can be identified, the link is unbroken. The Virgo establishes connections (to input, to the self and to others) by finding the errors. He also searches for a consciousness that he suspects existed before the label "wrong" was attached to the self. He needs to find out what it is that's wrong, so he can fix it and recover the unhampered connection with self. In the meantime, blame runs rampant.

In the Virgo perceptual scheme, if everything were perfect, then all of his needs would be met and he would feel cared about, nurtured and safe. But as long as anything's not "perfect," that anything could be him, and will definitely be a barrier to the love and care that he needs.

The Moon vacillates; if the internal state (or the processing of input) isn't comfortable, if he isn't feeling "attended to," then *something's wrong*. And that something's either the self or the environment and, most importantly, it's GOT TO BE CORRECTED. So the Virgo pays attention to little details (after all, if a hair on the rug is going to make you feel disconnected and remind you of your imperfections, that hair is the most important thing in the world!) He scans potential input to find the errors, the places that need work, the moments that allow him to correct and fix things.

If he can't be perfect, he can get attention for how perfectly he tries to be perfect! He searches for safety by being meticulous and accurate. And he is always preparing; he is never done. He's always "in the process of" or "getting prepared and ready for" things. He examines himself and others to make sure that no trace of bold, Leonine declarations of premature worth are lurking in the dust. The Virgo Moon may be a fuss-budget and use his concern with facts and problems to delay and avoid putting himself on the line. There can be a refusal to acknowledge his own abilities (until they're, yep, PERFECT). Input from others will be scanned to justify inferiority feelings, and cooperative conflicts will be plucked from the environment like berries from a bush. You've heard the saying, "If you can't be right, be wrong at the top of your voice?" The Virgo Moon wouldn't chance drawing that kind of attention to himself, but where he can't be "right," neither can anyone else.

The Moon in Virgo is caught in the process of examining himself and the environment to find negativities, fears and inadequacies for a reason. He must analyze, criticize and discriminate every morsel of data to (1) discover why he can't feel connected and cared for, and (2) to prepare the way into Libra. Virgo is the last chance, symbolically, to work on and alter the self before declaring a readiness and competency to enter the Libran sense of equal relationships. No wonder he hums and haws and finds fault and gets preoccupied with details and flaws. He senses that he is

the Repair Station; he is the Standard Bearer. It is his task to cram all this analysis and technique into his little soul as a preliminary for relinquishing the pre-occupation with self that occurs in the Northern Hemisphere of a chart. If he couldn't find something wrong in the environment or with others, then he might just have to say that there was nothing wrong with him either. This would never do! The Virgo has *known* that there was something wrong from the moment of birth and he needs to be "right" about that "wrong"! If there really wasn't something wrong, then his perception was an error (talk about sensitivity to criticism!) and, if that were the case, he'd have to declare himself ready to accept a new kind of relationship (with the self and the environment) along with the potential for love and acceptance in an imperfect world. No Virgo worth his inadequacies is going to make a mistake like that! No sir! So he rushes back into picking himself or something or somebody apart, and the cycle continues. He and his perceptual-system-as-protector are safe.

And he's got to be "good" at finding fault; you never know when another Virgo Moon might be looking over your shoulder! So he does too much...to himself, for others, about things. He over-reacts out of a fear that he under-is! He buys into fault; he feels culpable. He is, after all, GUILTY--of not being perfect.

The Moon in Libra: #2 ENNEAGRAM

Having survived the Virgo tests of self-adjustment and preparation, the Libra Moon is born recognizing that it is new to this People Game, and relationships are everything. Remaining connected and feeling safe depends on an-Other. And that other has shoved him between Virgo and Scorpio (a macabre joke). He has to be very good (Virgo) at getting along with others (Libra) or else (Scorpio)! So the Libra Moon re-arranges input and the resultant situations so that he can elevate the position of others and appear always considerate of their rights and needs. He states, "if I'm nice to you, you'll be nice to me, right?" He employs a tactic that says, #2 if it's good for General Motors/You, it's great for America/Me. But the Libran needs a return on his investment; he is trading. He'll be "concerned about you" because his identification with You is his connection and insurance policy. As long as he's aligned with you, he's safe, and he's able to validate and re-affirm his original perceptions of how to stay integrated in the environment.

#2 As the first Sign in the social Southern Hemisphere, he wants to know what YOU think, feel, want, need, perceive. A consumate concern with YOU means that the self is dependant but canny. Input and situations that might require an independent stance or aggressive action are not seen, are dismissed or are altered *ob initio.* If you ask a Libran Moon how they are, what they hear is: "How are your relationships?" or "Ask me how I am." The #2 Libra Moon knows that to "get what he needs" he must focus on you; he must relinquish or repress the drama of his own needs. He must use an-Other as a backdrop for each item of data that he selects to process. He must *compromise* his own needs in order to get some or any of them met.

And this habit of concession inevitably challenges both the integrity and the sense of self. Then the Libra Moon leaps from a Virgoish, "it must be my fault" apology, to a Scorpionic "let's hash this out" intensity. Libra pulls from its ruler, Venus, a sense of balance and harmony. To maintain balance, no action can be taken because action, which is Martian, always upsets the status quo. So Libra is uncomfortable with activity that threatens to disturb the need for relationship harmony. The reputation for balance, however, is unearned. The Libra energy WANTS balance; that much can be safely said. But if any action disturbs the scale, and action is a continual part of life, then the Libran's engine pumps like a piston. Up, down, Up, down. The average or mean of the experiential yo-yo may indeed be in the middle but this is not an accurate description of the Libra Moon's life. It needs harmony, beauty and balance to feel safe. This doesn't mean that it gets harmony, beauty, balance or safety!

The desire (and the sense of being responsible for) harmony wraps input in a screen of rationalizations; impressions are complicated by so many considerations and shades of grey that this Moon processes and selects input with great care. Not only must the Moon in Libra select data and filter meanings for himself, but he must consider the impact of each new piece of information on his relationships. *Ie.*, he must decide not only the significance of the information to his own safety but how it will affect his Other and his relationship to that Other. The Libra Moon can be accused of being irresolute, but his task of processing is highly complex as he must juggle diverse elements.

He uses the Virgo skills to arrange things: flowers in a vase, colors on a page, guests around a table, and himself in a web of relationships. In Libra, the Virgo technical ability becomes art. He wants to do everything artfully. He wants to achieve a sense of esthetics in everything in which he becomes involved. He may change himself in order to compliment others and to complete this beautiful picture of harmony that he has as an ideal. As with the Moon in any Sign, there is a need to be appreciated for the effort of the instincts. Libra wants recognition for the personal effort he exerts for mutual interaction, and he will work overtime rather than allow the ideal to suffer tarnish, exposure or dishonor. Controversy and relationship conflicts, the very *stuff* on which the Scorpio Moon thrives, are severe threats to all the Libran Moon holds sacred. He has imprinted a perception that states that, if he cannot please others and "keep the peace," his needs will go unmet. His survival depends on making an-Other happy, regardless of the personal cost.

The Moon in Scorpio:

Since the Moon equates to the mother-symbology and the sense of personal history, and Scorpio perceives intensities of experience, the Scorpio Moon uses input to produce the sense of being on the brink of emotional disaster. The link with the mother holds overwhelming drama; the original perception is an over-load of complex motives and radicalism. The

birth circumstances and the "mood" of the room and mother are extreme and, in some way, profound. As the infant-self "locks" on the situation, he links with the intensity and assumes that It "is" him, as well as is it an adjective of the desire for connection and nurturance. He creates an assumption that life is "lived on the edge" and that "he is the problem." He associates elements of tragedy with his connection to the mother and the fulfillment of protection and need. His needs are subject to some pressing, life-or-death, matter. The expression of need and the longing for protection are sublimated. The experience of the helplessness of need is devastating. The Scorpio Moon rejects the Libran energy. It doesn't work to adjust to others; it doesn't work to compromise; it doesn't work to pretend that everything is nicey-nice. And the Moon in Scorpio stifles an excruciating, primal scream.

The diffuse connection with ego reappears. As Leo coupled ego with expressed emotion, the Scorpio merges ego with with-held emotion. Enormous pressure (and power) accrue. Using input to emphasize the tragic aspects of existence, a survival-pride is built, a pride, incidentally, that would awe the boldest Leo! The pride is attached to the ability to endure and survive situations that others would never even perceptually engender. The fact that he "lived through" some dreadful circumstances gives the Scorpio Moon a nonchalant attitude towards confrontation and consequences. He's tough; he can handle it; he can "look the devil straight in the eye."

The Scorpio Moon earns his power; he has a right to that pride. He is the feared Sign because so little is sacred to him. He has been in so many dangerous situations; he has faced "obliterations" of several varieties. He has improved on the Leo flair for drama, and combined emotional intensity with the Libran artfulness in relationships; he has an arsenal!

At the moment when the Scorpio Moon reaches back to the mother for a sense of connection, he perceives psychological complexity and tacit "relationship stakes." He senses undercurrents and unexpressed desires. He determines to GET A RESPONSE. He is uncomfortable within himself and he uses the input of new situations to create that aura of intensity and to involve others at a psychological level that is uncomfortable for them. He is constantly writing and reading "between the lines" and the processing of environmental potential is a highly complicated matter.

As with all Water-Sign moons, the Scorpio Moon inclines to a "holding" of impressions. The *sense of* things and the emotions control the sculpting of input as it is constantly drawn back to the Moon and away from Mercury. No sooner would the mind get to start working on some new item than it is snatched back to the stage of being a raw impression. This kind of brooding and refusal of help (from self and others) restates the initial perception. The cost of help to the ego is great. The expression of need emphasizes a balance of power. "No, thank you," says the Scorpio, "I'll do it myself. I'll sink or swim under my own steam." But the steam builds because it is unwilling to express; the Moon becomes a pressure cooker. The Moon process is deep and mysterious; input takes on a magnetic allure.

The past, the connection, the history and the memories have "secret depths." The Scorpio Moon has more information that it tells. It has, in fact, more information than it knows! And this enhances the seductive lure of data. It further tinges input with drama. And it works! Where the Pisces Moon has a secret that's really a secret, the Scorpio Moon has a secret that he's dying to have you try to guess, figure out, or drag out of him. He looks like the Cheshire Cat. He wants you to play detective. And he USES OTHERS to help him play detective too. He senses that life is a game on some level (the game of Clue, perhaps) and he knows that there is always "something profoundly significant at stake." So he invites others into his emotions ("...said the spider to the fly") to help discover what they are and why this coupling of ego, emotion and power are keeping him on edge. "The edge of what?" he asks.

STURM UND DRANG #8

So input is sorted, and sorted, and sorted (and sometimes, sordid) so that the most difficult and complex pieces are relived and recycled in the system. What is it— where is the problem—what is being overwhelmed—why is it Life or Death—is ego in control and in charge? Why must I be scraped by the needs of others? The Scorpio has reached a limit. He has combined Ego, Desire and Will into a perceptual and response package; he is locked in battle. He can feel a minimal level of familiarity in the presence of his own intense conflict; but to feel truly connected and safe, he must release the ego-desire-will bomb. Just as he imprinted the orgasm of birth as a release of power and control, he must now find situations that force his own explosion. He is attracted to such input structures like a moth to a flame. He seems to invite suffering and destruction. It's true; he needs to destroy his own resistance to connection. But he must fight his ego and his control needs, and where he won't, or where he runs into inner armies of large and prideful number, he finds input that will do the job for him. He can create the impression that it is "up to you" to discover the means of his redemption. The Scorpio Moon is great in the trenches, but asks life to teach him that the difference between a trench and a grave is just a few feet of powerless dirt.

The Moon in Sagittarius:

Picture the relief the Sagittarius Moon feels because it isn't in Scorpio! It seems to have looked over its shoulder at all that intensity and brooding and uttered a great, ponderous (and pontific) sigh. It rather "dusts itself off" and seems determined to put the *Sturm und Drang* of Scorpio behind. Instead of focusing on emotional nuance, the Moon in Sagittarius selects features from which he can draw some broad conclusion. "Onward and upward and the caissons go rolling along," he says. Never mind that the environment contains apples, oranges and pears, he processes Fruit. And should you persist in presenting apples, the Sagittarius Moon digs into his list of options: he can cite references (from Voltaire to Buckminster Fuller) or he can orate, or, he can simply go elsewhere! Should you dwell on blood-pain-guts issues, the Moon in Sagittarius will have to leave. With a Scorpio Twelfth House, his own humaness and passion

trouble the Sag; he'd like to forget all about that dimension of life. He uses abstraction, overviews and philosophical principles as a safety valve. He doesn't keep Scorpio secrets, but wants to tell all he knows, and wants respect for his erudition and opinion. He may finger input for features that allow him to guide others or feel that he is the guardian of the modern day Enlightenment. When uncomfortable, he reverts to a pose of earned superiority.

When the Sagittarian Moon traces his connection to the sense of mother, he runs into a communications problem. His needs are 1-2-3, and the response of the mother is A-B-C. He is taught to dissociate from need and emotional responsiveness. Input selection is a rapid two-step program with a goal of generalization. The details are too specific and run too intimately with emotion and need. There's a hurried jump to a different context. How does one respond to needs and emotions (his own and those of others)? He finds a schematic or principle that applies; he good-naturedly pats the emotion on the head and tells it that it doesn't hurt; he substitutes advice for need-response. He uses principles to rationalize need or emotionally-based interactions.

When the Saggitarius Moon intuitively reaches back into the mother concept, the level of *communication*, the "form" of the link, is perceived to be on different levels. The Moon decides that need must be filled by something over, above or beyond the link with the mother. The personal sense then of how to handle the impressions, emotions and need for nurturance/protection is to push them up or out into a different arena or seek fulfillment in something other than kind. In the face of an externally-induced or interally-arising emotion, the response is "jumped" or sidetracked. Emotion or need is not met with emotion, but with some extended or uplifted response. A rather generic brand of help is substituted for that empathetic bond.

With an orientation that states that safety is elsewhere, the Moon in Sagittarius becomes impatient. "Where-what-who is this *elsewhere*?" he asks. It's Out-There, Over-There, Not-Here. He becomes *perceptually far-sighted*. In selecting items from the available data, he may miss details and thus draw wrong conclusions. Input can be broadly categorized so quickly that there can be an absence of sensitivity or of "hearing"/feeling what is happening. His sense of belonging is fleeting. It's always going "up, up and away" and no sooner does he find it, no sooner does he arrive or "get where it is," than it goes somewhere else. While the nature of the Moon enjoys this restless searching, the inability to feel connected for any length of time is a constant source of anxiety. The Moon petulantly asks the Sagittarius energy, "Where is my mother—my home—my nest— my place to feel safe?" When the Sag portion of the combination replies, "Over there," the Moon is a most unhappy camper! It doesn't want to live out of a perceptual suitcase because of some glorious crusade for truth, knowledge, and Meaning. It wants, symbolically, "its Mommy." It wants to feel safe and part-of. The Sag is the only friend it's got, and so it tags along. Having the Moon in Sagittarius is like wanting a warm puppy and getting a tour guide or a travel agent.

The Moon goes along on the quest partly because he's afraid that if he hangs around "here," he could wind up in Scorpio again. So when the Sagittarius is frank and candid (less he be tempted to make devious or adroit use of information regarding others, as would a Scorpio), the Moon assists. And since he's trapped between two Signs that exhibit rigid controls (Scoprio and Capricorn), the Moon is driven to extend himself. He explores. He's the last of the Fire signs, so he feels an impulse to imbue the self and others with enthusiasm and ideals. "Go West," he shouts, "we're almost there." Since *there* represents safety, he reacts to input by making schedules and formulating next moves. Input is placed on an agenda. It's a travelogue instead of an exchange. We are going from Place Number One, the urgent impulse for response on an emotional level, to Place Number Two — which is, of course, "Not Here, Not Now." You can't get There from Here! Emotions and need and the inability to "figure things out" from the data process of the Moon are frightening. The Sagittarian escapes the scare by looking up or out or somewhere else for a response. Thus input is rapidly distorted or changed to make it acceptable to the system. The inner, unfulfilled need and the inability for the Moon-in-Sagittarius partnership to work together for a common goal spurs an externally based orientation. Since he cannot find what he needs, he will create a link by helping you find what you need. What he does to his own emotions and perceptions, he does to yours.

The Moon in Capricorn: #6 VALIDATION FROM THE FATHER

Each of the Signs seems somewhat ashamed of the immaturity of the previous one, and Capricorn reacts strongly to the gesturing and gesticulating of Sagittarius. The Capricorn Moon wants to be taken seriously. It doesn't posture or presume or reach-out too far because it wants to protect its dignity and position. This Moon feels that it cannot allow any loss of authority or respect; if it errs, it wishes to err in the direction of caution. Like the Sagittarian, the Capricorn Moon wants to help others, but the concept of help is more direct, practical and managerial. He also senses that he must prove that he is worthy and accomplished so that his directions will be followed. #6

So he must constantly manage the content of input to reinforce in others the opinion that he deserves status and position. The Capricorn Moon acquires these notions because, when he perceptually travels back up the umbilical cord, he gleans a sense of management and control. Something has occurred that requires the mother to monitor her emotions and responses. In the merged impression of that first imprint, the Capricorn Moon *believes* that caution and management are THE response to self-emotions-reactions-others and input. And this creates a demand that the Moon-as-function continually make concessions with the Capricorn partner. The function or job of the Moon is to locate nurturance and safety in the environment, but the Capricorn insists on using input to manage Moon. The Capricorn Moon is forced to serve two masters, one anathema to the other.

The Moon is designed to use input to establish connection and a sense of belonging and safety; the effect of the Capricorn demand is to over-power the Moon and use its input function to prove worthiness so needs can be met. The two are waltzing around in revolving doors. They're not headed in the same direction and aren't even staying in the same hotel. The Capricorn declares that it doesn't need connection-belonging-safety; it will EARN response. The Moon does NEED, and it can't wait for proof, validation and position. The Moon isn't patient; it doesn't wear a watch, and it can't tell time. The one thing a Capricorn is impatient with is the Moon. In order for them to work out a solution to their problem, they must constantly seek inner compromise.

The first thing that is compromised is data selection. If the emotional context and content of data is held to a minimum, then the Capricorn has less to control. It has fewer variables and distractions and can focus on the management of data to bolster credibility. The Moon is directed to report potentials that will enable the Capricorn partner to enhance skills. The Moon in Capricorn becomes strategic—with emotions, needs, and input! The neediness and impressionability of the Moon-function is also managed and controlled; it is a weakness that the Capricorn abhors. It threatens to undermine another, over-riding, need: to *earn* connection. It must constantly convince the Moon to choose input that contradicts emotion and need.

The Moon-process is asked to circumvent its own function; it is asked to "pretend" that safety lies in management of need, emotion and impressions. Capricorn becomes Jack Webb in "Dragnet" and requests, "Just the facts, m'am, please." Structure is not the Moon's area of expertise, but to appease his partner, the Moon in Capricorn orders incoming data to suit the requirements. It finds elements that reflect strength and control; it rejects both internal and external information that might tempt instability. It allows a withering of the need for self-image and self-security by latching onto the Capricorn promise that validation from others will eventually install a greater sense of connection. The Moon relinquishes the need for safety and self-acceptance and substitutes approbation and a confirmation of worth. The Moon's needs are sacrificed to the Capricorn purpose. And this is accomplished by the management of input, emotional content and responsiveness.

Reactions are managed and planned; the selection from the environment is methodical. Input must be carefully lathed to support the social and approval goals. A pragmatism is forced on the items that are pulled into the system; much of what the Moon (by nature) wants to store must be disregraded. So the reaction (to self and others) is hesitant. Input is not simply information; it cannot simply be used. It must be used wisely. This is a mandate from the Capricorn to the Moon, and it is echoed from the archetypal Father with whom the Moon in Capricorn seeks validated or earned connection. For the Moon in Capricorn, the definition of connection is split between the mother and father images; he cannot accept the mother's (the Moon's) safety without earning the father's (Capricorn's) confirmation of ability. He must teach his thumb-sucking Moon control and

wisdom—no simple task.

The Moon in Aquarius:

After all the restriction and structure of Capricorn, the Moon in Aquarius feels richly entitled to its outbursts (although it retains incredible control mechanisms). Its perception of connection-to-mother/safety is one of unpredictability. There is a sense of the erratic and a disruptive influence in the imprint. The attempt to feel connected is unreliable. The message becomes: Safety = Dis-connection. Being connected (to emotions, to the history, to the impact of input, to others) leaves one open to the "surprise attack" of the Aquarian energy. So there is a mis-connection, and a need to remain separate from the influence of the Moon. Need? Emotion? Safety? Responsive? The Aquarian says, "Nope. Not me. I don't need it." The Moon in Aquarius can be more readily identified by what it doesn't need than by what it allows itself to need.

It doesn't need the Capricorn politics of response and relationship. It doesn't need stability. It doesn't need a link with anything/anybody (and it "connects" with people with whom it can *stay* unlinked!) It doesn't need to be in touch with the self in an emotional way. It doesn't need to have basic needs met. It doesn't require a warm, supportive, nurturing environment.

It doesn't need these things because they are not present in the original image of being-connected. The "safety of mother" (and I use the words advisedly) and the impression of mother/past is volatile and unpredictable. It contradicts the words Moon, emotion, safety, protection and responsiveness to need. The memory-history advocates *individuality* in the fullest sense of the word. The dynamic with the mother-symbol is radical; there is a lack of the sense of the child truly belonging to or with the mother. The bond is distant. And the bond with the emotions and perceptions becomes equally distant and unpredictable.

The difference between the Moon as Function and the Aquarian impulse becomes both form and substance. As the Moon and Aquarius energies attempt to blend, the "marked differences" become apparent. And the Moon-Aquarius dialogue (within the self) accentuates the differences; the differences become cause for concern. Moon issues are tinged with anxiety because they introduce the potential for difference, distance and unpredictability. Impressions and non-rational data create erratic reactions. To the Moon in Aquarius, the safety is found in refusing the needs of the Moon. It seeks familiarity in the unfamiliar. But as the Moon-impulse fights for a voice in the selection of input, it can lock the Aquarian into patterns of familiar-unfamiliarity. *Ie.,* the Moon in Aquarius becomes reliably unreliable and predictably unpredictable and consistently erratic and distant. The mother-past imprint creates a caution that causes one to be guarded against anything that is too comfortable or that might play on emotions, needs or weaknesses.

The impact of the disconnected-connection principle that the Moon in Aquarius perceives might best be understood if you could imagine a child reaching out for his mother, and, just as he touches her hand, he is zapped with a cattle prod. Mother then = safe AND zap! As this perception is repeated, the Moon in Aquarius has both mixed messages and intermittent reinforcement to sort. As he substitutes other Moon images for mother, he developes a "zap-suffix" behavorial vocabulary: need-zap, response-zap, connection-with-self-zap, react-zap, fitting-in or belonging-zap, nurturing-zap, memories-zap. The "zap" becomes so associated that it is eventually substituted. It becomes the compensation and the replacement for Moon experiences. "I Remember Mama" becomes "I Remember Zap". And the zap is a contradiction of Moon; it is the disconnected-connection. It is a volatility and a disruption. The disruption serves as a hiatus so that the need and response pattern of the Moon can be re-aligned in Aquarius.

The nurturance needs are redirected to behaviors, responses and people that permit some disconnection or disruption. Needs are met through distant or disruptive exchanges. Input is selected to serve the familiarity with role and need refusals. The Moon in Aquarius experiences a rupture because the mother-role is unconventional and unreliable. And just as every Moon forms a history and impression of the self from the connection to the mother-concept, taking the mother as a reflection of self, this Moon feels a rupture with its inner sense of belonging, safety and emotional expression. And that inner rupture installs a perceptual system that is ruptured, or separate-from, the impact of the environmental search that is performed by the Moon. There is a disjointed assimilation of Moon-based function and material. The Moon in Aquarius experiences a sense of "difference" from the influence of the environment (input) and well as an inner sense of being disconnected from the self and the ability to respond to the integrity and needs of the self.

#9

The Moon in Pisces: #4

That sense of being "cut-off" and different in Aquarius is quite traumatic for Moon. It reacts by rushing, or rather, gushing into Pisces. The Moon in Pisces races down the beach and drowns himself IN the Moon-data. He's so happy to have found moon-connection again that he processes input with exaggerated sensitivity. He bathes and luxuriates in his connection TO EVERYTHING. His sense of "mother" is intensely emotional; it is, in fact, ethereally emotional. It is nearly psychic, and the *mother*=self thread is all but tangible. His identification with connection is womb-like; it is total. It is fluid and non-separate and all-nurturing and all One-ness. The impressions and the self and the needs and the environmental information are also One. The perceptual system does not distinguish well between inner and outer reponses/responsiveness. If anything in the input stream "hurts," the Pisces cries because he also hurts. His is a universal connection. To protect and nurture the self, the Moon in Pisces must protect and nurture the All. To feel safe and connected, the Moon in Pisces must be *connected* to the All. Everything is Mother, and the Pisces is Everything and Mother!

Input selection is less discriminate; the system easily suffers overload. While on one level the overload is overwhelming, on another level, overwhelming creates the "lost in the flow," part of the All, connection that the Pisces reveres. The desire to "take it all in" leaves the Moon in Pisces open to exploitation. The urge to make emotional-connections, to feel-for/as others, invites victimization. And these interactions with the environment replicate the interaction with the Moon. The Pisces can feel "at the mercy of" his emotions and his desperate need for connection. He wants to feel "the same as" all that surrounds him. He will *identify with all input* (and thus will not "see" input with which he cannot establish the connective bond).

#4

#4

The Pisces Moon whispers: Let me cry your tears for you. Who would bomb a flower? "Send me your tired, your poor, your huddled masses yearning to breathe free" (Emma Lazarus). He feels sorry for: the Moon-mother, the self, the history, others and selected input. He specializes in pathos and can be lured to bathos. He is victimized because he trusts (the Moon), and he can refuse to analyze data even though he has the skills and instincts to do it. He relies on trust and belief, and belief is used to fence and choose *realities*. He feels connected to a belief in the All, and may refuse to see or deny elements of input that breach this faith. Often, part of the denial is a pretense of lack of knowledge (the original dumb blond with a heart of gold was a Pisces!). While it is true that the Moon receives information from and about the environment in a diffuse manner, each Moon-Sign does discriminate and does choose which items it will recognize and admit. The Pisces Moon is, by no means, dumb. Its sense of safety depends on womb-perspective perceptions; everything in the world must be trusted and believed and accepted and nurtured. Everything is I, Pisces says, I am part of, I am—Everything.

#4

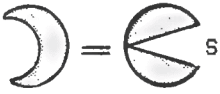
The Pisces Moon is influenced by Twelfth House/Womb memories; he recognizes the past with ancient resignation. His openess allows entrance of data that would be sub-conscious or pre-memory for another sign. He is picking up data that "feels" irrational/un*real* and is inundated by his link to this *other* realm. Input from the environment seems to exist in a foam or gel. The Pisces Moon has trouble sorting. It all seems equally important because it's "all a part of the One." He can seem gullible or be "taken in" because of the need to be *absorbed*. "We're all in this together!" is his battle cry and his favorite quote from the Bible is, "Whatsoever you do to these, the least of my little ones, you do to me." Because of this connectedness with The All, the Moon in Pisces has difficulty seeing that some input is geared to another individual and not to him. As he takes it All in, he floods the system and needs periods of isolation and solitude in order to sort the mass of information for and from himSelf.

#4

~~~~~~~~

Before we go on, return to the model and focus again on the moment when input makes its initial impact. Realize that the Moon has pre-sorted the data because it is *looking for* familiar information which confirms the
~~~~~~~~

sense of connection. The Moon will "gobble" only that data that is pre-selected according to its Sign, House and Aspect.

 Sign, House and Aspect recognitions and assumptions

The Moon's total data-diet will consist of information that it NEEDS TO FIND; in one sense, all that the Moon does is to chew the bite it has already taken.

Once we add the House and Aspect considerations, it will be more difficult to count the calories that the Moon is ingesting, so contrive exercises for yourself now based simply on the Sign Needs of your natal Moon. Watch yourself in action over the next several days. Reach for fragments of conversations that are not even directed toward you and stand back while your little Moon jumps into action. Even though the information doesn't concern you, you will be unable to refrain from running it through your systems. Moon will slant or bias the potential and shove it towards Mercury so it does not lie unresolved and has *meaning.*

The people who know you—*know* your Moon (and your whole chart!). They are accustomed to your bias or your set of reaction patterns; they rely on a continuity in your assumptions and view of *reality.* They can count on your Moon. They can partially define you by their conscious and unconscious knowledge of how you will react, and by what part of a complex piece of information that you will dignify and recognize through a reaction.

To demonstrate this to yourSelf, choose a Moon-Sign other than your own and attempt to adopt that position in some conversation or reaction. Read one of the signs (other than your Sun, Moon or Ascendant Sign) and "try it on." Imagine that you identify with it. Now try to undertake or participate in some activity or conversation from that stance.

The purpose is to show you how powerfully you are conditioning your experience due to your need for connection, and the expectations that those needs create. Let's take, for example, a situation in which a friend tells a Pisces Moon a sad, doleful story. The Moon in Pisces loves it! It gives him a chance to demonstrate empathy and compassion. He can be helpful and suffer along with someone—he really does know "how it feels." It reinforces his notion that the world is, as Mammy from Gone With the Wind would say, "Nothin' but weary load, honey, weary load." But if Pisces Moon were feasting on the diet and wearing the perceptual ears of a Moon in Sagittarius, the friend might be lectured, sources would be cited and experts recommended. The Sag would point out what the friend were doing wrong to incur this woeful experience, and then directed to take a trip, or "learn/benefit from the experience." In looking for sympathy, this hypothetical friend will avoid Sagittarian Moons in the future. Thus, the Pisces Moon folks will end up hearing many more soap opera dramas than the people with Moon in Sagittarius. The Pisces Moon set will "conclude" BASED

ON THEIR EXPERIENCE that "sob stories ARE *Reality*." Again the Moon finds and defines exactly what it was looking for! It confirms an existent base of information.

And we are all doing this strange mazurka by choosing data and partners from the environment according to our chart needs. Once you can see how you are selecting and coloring your impressions, you begin to glimpse the kind or genre of input you *find*. Consider your conversations with others. What do they bring you? What do you "hear" of all that they say and do? What can they expect when they bring you problems, suggestions, announcements and changes? How do you establish a sense of connection with yourself, with them and with the situation? Strangers will locate certain people in a crowded supermarket and pour out their life stories; why? Because others *know us*, somehow they know our charts! We each select others for confirmation of our views of data; we color the way in which we present data to others based on what we know they will "hear" and accept into their system.

Section III. The House of the Natal Moon

Just seeing the Moon Sign is not enough. Luminaries, planets and points are located (some of them wedged, some of them enthroned) into sectors or Houses of the horoscope. The House provides further insight into the kinds of circumstances where a planet feels comfortable; it further defines the position from which it will act. The Moon will attempt to demonstrate its Sign proclivities through the experiences that are described and proscribed by the House in which it falls. [A House System is a convenient way of marking a mathematical or phase-relationship among points in the chart. Where House Systems are not used, the relationship, or distance in degrees, of the Moon to the Ascendant or to the Midheaven still marks a manner or "arena" of activity.]

When we add the House, we have expectations heaped on other expectations and assumptions. We have a further refining and screening of the possible meanings input can assume. First it had to fit our Sign, and now it has to suit our House (and wait until you hear how the aspects can confuse it!). Do you begin to get the sense of a plastic blob called "input" twisting and turning so we can recognize it? This blob is *Reality*! "The world is my idea," said Schopenhaur, utterly devoid of arrogance.

To get closer to this *reality* and its nature, let's review how the Houses help a planet define, color and select its experience.

The First House:

Here we find that input is selected according to how it will affect

what the personality has tenuously and insecurely identified as Self. Experience is sought and rushed through the system with rapid-firing pacing because the value of input is that it must act as a spur; it must keep the individual on his toes. There is a resistance to the full impact or implications of incoming data because the First House wants to push, impulsively, spontaneously, and perhaps, naively, into the experience. The individual with First House placements uses data to separate and define himself from others. He has a "hair trigger" with data; he reacts quickly and strongly. He uses the First House to thrust or force himself into importance and new experience. There is an almost child-like enjoyment of input-for-itself: whee! something's happening! Here's this shiny new bauble...feel it, touch it, stick it in your mouth! This is also Me. Input has less context and there is a reduced awareness of implications.

The First House is a raw experiment: if I do this, what will happen? What will that tell me about who I am? People, input and potentials are sorted to bolster budding self-concepts and to create a feeling of growth. Opportunities are sought to advance and reflect self-interests and to take action, get involved, make a start, DO something. Some self-preoccupation or fascination with the First House planet is to be expected; it's a new toy, and there is doubt as to exactly what it is and how it can be used.

When the Moon is in the First House, the individual can think that the emotions ARE him—that the perceptions (according to Sign) and needs will establish a sense of connection with the Self and the environment. He defines the Self by reactions and needs and can become enthralled with the impact of the past and the need for protective exchanges. He feels that the Self is in need of care, protection and nurturance. Because the First House advocates spontaneity, this is not a comfortable position for the Moon. It forces it to ingest and process data too quickly; it forces it to try to act and the Moon is unable to appropriately comply. The First House is looking for something new, and the Moon is trying to cling to something old/past. It is difficult to surmount adolescent emotional patterns. The Moon in the First House feels that it is being asked to Do and Be something other than what it is. The sense of the present and future is overly colored by the Moon's concept of history and connection. "You cannot be connected to something that hasn't even happened yet," the Moon whispers to the First House. The House has no sympathy for poor Moon. "Quit your dribbling, and look-y at this!" The reticient Moon feels continually rushed and exposed by the demands of the House.

The First House is a Baptism by Fire, and the Moon has an ideal of a quiet lake, white gossamer robes and a slow walk into the water. The First House is like The Charge of the Light Brigade, but the Moon is a reluctant (and petulant) soldier. Theirs is an uneasy partnership without lasting or satisfactory compromise. The concession states: I AM my last and next feeling or impression; I AM my past; I AM my need for safety (and Sign).

The Second House:

The Second House is an attempt to stabilize and materialize the processing of input. Impressions to this placement will be juggled to reflect *worth* on every level. There is a concentration too on the practical application of data: what do I have to do with this item to make it usable? What's its "cost" (emotionally, psychologically, financially)? What is the "exchange rate" (what do I have to give to get it)? The willingness to reduce things to basics and common denominators exists in order to use information, data and needs to achieve security and confirmations of worth or value.

There is a hypersensitivity to the sensory-sensual potential of input (the way the input will affect physical comfort or enhance stability). Financial concerns can also color input as the concept of owning or of possessing is important in the Second House. "Waste not, want not," says the Second House. The House concern with stability and security compliments the Moon's need for safety. The Moon has a tendency to "hold on" and the Second House gives it something actual to hold on to! Impressions and needs are also embraced; the Second House Moon retains memories and experiences needs, emotions and responses as physical. One may interchange comforts or material things with needs and emotions. And there is a tendency to "dig in" with the perceptions and feelings, being very stubborn about the information they provide.

There is such an emphasis on "value" in this section of the chart that there is an inclination to "want credit" for the planet and Sign there and to rate the tenanted planet according to its aspect pattern. Skills, drives, needs and motives represented by occupants of the Second House are often evaluated for their "marketability;" they are a resource. The Moon here may feel that its sensitivity (or abilities described by the Sign) is its "stock-in-trade" and much of the self-evaluation process rests on the ability to achieve fulfillment through the Moon. There is a tendency to trade the Second House planet in order to get or build security.

While much of the dialogue between the Moon and the Second House is comfortable, the Moon here can question whether it is taking less than it deserves in compensation for unmet needs. Too, the Second House promotes *self-sufficiency* and may require the Moon to accept material substitutes or attempt to meet its own needs without reaching out to others. Responses and responsiveness may be curbed from a fear of upsetting the status quo; responses may be made in the form of "things" instead of allowing for a sense of interpersonal connection. The Moon may, out of its nature, create financial instability or attach need-fulfillment concepts to spending habits and bank balances.

The Third House:

In the Third House, the Moon attempts to identify needs with the ability to deal with words, ideas, symbols, judgments and contrasts.

Ideation confuses the Moon. It doesn't *think*; it doesn't specialize in the rational-brain hemisphere method of gathering and deploying information. While the House enjoys the intake process and wants to immediately begin to categorize, verbalize, define, delineate and label, the Moon is virtually unable to translate impressions to language. It doesn't "see" or "hear" input; it "feels" it. It doesn't have an impetus to do anything with what it feels. But the House does! And the two of them present implicit incentive problems for each other. The pairing creates periods of thinking-feelings and feeling-thoughts. It's difficult for these two to "go easy in harness." The House drools in anticipation of the stimulus provided by the NEXT Idea, thought, or byte of information, but the Moon is neither on the House's wave-length nor it is as quick to respond as the House would prefer.

An agile sign in the Third House can enliven the Moon and encourage it to cooperate with the House activities. While the Moon is unable to act *per se*, it can "talk itself into things" and attempt to communicate the Moon-connective needs and the interests of the Sign.

The Third House has a need to be understood ("let me make this perfectly clear") and to understand the world's transactions (learn from experiencing many things). The Moon also longs for an understanding that will provide protection, but it has a much more difficult task in communicating and describing its need. The Third House-Moon interface allows the House to use Moon (and memory base) to construct mental images, but the Moon's cooperation ends when the words begin. The House then has the problem of *knowing* more than can be expressed. The Moon feels the urge for expression but, without able Sign assistance, can feel tongue-tied. The Third House can feel like a ventriloquist—whose dummy won't open his mouth! There is a missed step as the Third House tries to (1) communicate the needs of the Moon, and (2) use its abilities to fill the needs of the Moon.

The House also has comparative judgments...that it makes of the Moon's neediness and response pattern. This one is "better" and that one is "worse." The Moon and the House do a good bit of arguing. If the Moon "spoke" at all, it would be in very brief sentences. It is, in no way, prepared for the diatribe that follows! The House has "chapter and verse" to say about every little comncept the Moon reports. It compares and contrasts and labels everything the Moon does ("you're TOO moody, needy, emotional;" "you didn't *say* you were unhappy;" "exactly how is this need or emotion different than the one you told me about yesterday?") The only peace these two achieve occurs when the Moon agrees to sublimate some emotional needs for the House ideals. When the Moon says, "What I really NEED is more stimulation—a trip to the store, a good book, a new idea, another fact," then the House and Moon can work together to achieve and fulfill needs and find a way for the Moon to be *connected* to the near environment.

The Fourth House:

Personality structures that originate in the Fourth House can be overwhelmed by the impact of the early life; it may be difficult (or impossible) to separate the needs and expectations of the Moon here from what was overtly present in the childhood. This Moon has trouble "growing up." The Moon in the Fourth cannot seem to surmount its needs and emotions; it is overly attached to the past; and the parents, the family background, or the perceived need for protection may seem to loom as a shadow over the experience. Input can be distorted so as to be seen as the nurturing parent would have seen it. Emotional security and safety needs may be so strong that the personality becomes excessively defensive and feels entitled to constant protection and emotional indulgence from the environment. There is a sense of being entitled to a defensive posture—because the world is perceived as so threatening.

Part of the job of the Fourth House is to give one a "ground-wire," a support system or link-to-safety. The Fourth is a mooring, a way of being tied or anchored. This connection (whether to the family of origin, to a physical home or place, or to memories and re-creations of the past) creates a continuity; it represents an element of connectedness so that there is less threat from the constant swirl of change. The Fourth House is the life-line; it's what we hold onto during the storm. It's a place, person or activity where "the welcome mat is always out." Often we mull memories because the past can't change; we are already safe from the potential threats that existed in that input. "Remember when," we say, content that the memory is "there" for us, sitting like Grandmother in her chair by the hearth, forever. Memories prove that we have a history, that we are emotionally *connected* to the past. With the connection-needs of the Moon's nature heaped on the connection-impulse of the House, the Fourth House Moon's "thread" to the past may be a hemp tangle as big as the Alaskan pipeline.

Home Sweet Home. There's No Place Like Home. Home is a place where you can scratch where it itches. Welcome Home, welcome to the Fourth House. The job of the Fourth is to provide a place or situation where our needs will be recognized and met. **A challenged Moon in any House suggests that early nurturance needs were not met or were interrupted; insecurities and the vague sense that one is somehow never "safe" result.** With a Fourth House Moon, there is a greater urge for ongoing reassurances (and the most acceptable kind is described by the Sign— *ie.,* A Fourth House Moon in Pisces hungers for utter merger with another for *safety*). The Fourth House role is to supply a concrete emotional foundation. When Aspect Patterns and/or Signs indicate that the parents have not supplied the needed emotional "basement" or grounding, the individual must "build his own house, from the bottom up!" He must find the "thing" or person or situation that protects and nurtures him; he must locate his life-line and find what it is, within himself, that is a strong enough root to support both an inner sense of security and forays into the larger world. The Moon in the Fourth House experiences an enormous or exaggerated need for the Sign to provide a taproot. Obviously, the Sign acquires immense

importance. Some Signs are better "windmills" than "roots."

The Fourth House is representative of the nurturing parent (not always the mother). And the job of the nurturer is to impart to the infant that it need do nothing to receive care—that it has a right to live and be nurtured simply because it is alive. The Moon in the Fourth experiences a heightened need for this kind of nurturance and can perceive itself and others in terms of need-fulfillment. Resentments can be experienced when one is pressed to "prove themselves" or "earn love and acceptance". There can also be distress at emotional expression and responses-responsiveness. When the Fourth House Moon is pressed by the Sign's urge for people and activities, it can feel irritable and peevish at anything less than instant gratification. In scanning the input potential of the environment, the Fourth House Moon "can't stray too far from home;" it has double locks on "the door;" it's safety needs require that input is met by a "doorman" and pass a "security check." Every item is checked against the need for emotional protection.

The Fifth House:

Just as each House evolves from its preceeding House, the Fifth is where we release and exhibit the emotional security that was developed in the Fourth. In fact, we release whatever was formed through the Fourth House experience. We use the Fifth to show that we are confident personalities who, due to the nurturing we received, believe in our inherent worth, and now have a generous, effervescent love for ourselves which we are ready to share with others. However, no childhood is without its, shall we say: complications, and this causes some hesitancy about the ability to give of ourselves and take chances with demonstrating who we are.

The Moon in the Fifth House experiences a great urge to use its Sign to exceed security restrictions. The Moon wants to hold back and the House wants to burst forward. An uneasy truce and a level of parity are reached when the Sign encourages the reticent Moon to use the House to release emotions and risk security needs. In this, the Fifth House offers a safety valve, a channel into which emotional complexities can flow and find expression. Creativity does not really arise in this House, but it does find the means through which it achieves manifestation. The Fifth House Moon, Sign permitting, will encounter emotional rigidity which is well disguised by a certain feeling-ebullience. In this, the House is a charade for the Moon. Much of what the Moon registers as "impact" and need is too diffuse for concrete or outward "release." The Fifth House Moon must continually display or demonstrate the energy that is built by the nature of Moon, but there is apt to be some difficulty in understanding what drives the need to "give-show-display-take chances." Moon-perceptions (safety needs, protection issues, memories, response patterns) continually *fuel* the House with discrete energy; the generosity, magnaminity and sheer personal power that accumulate *drive* the Fifth House Moon and Sign to find outlets. The Moon is then uncomfortable because of the gregarious

explosion of manifested need. The Sign can mediate (or cause additional trouble) by suggesting the way to achieve release and gain attention. The House dramatizes the Moon (its processes, its needs, and the limits it contains on responsiveness and interaction), and, *in dramatizing*, can alter environmental input for the sake of "characterization, plot development or story line." The dramatizing can become traumatizing for the integrity of the Moon and its needs for connection and safety. The House can exaggerate the nature of the Moon—can re-arrange input or dump some of it, unceremoniously, into the orchestra pit. Depending upon the Sign and Aspect Pattern, only a brave soul wants a *more* "theatrical" Moon. The Moon is melodramatic enough. And the Moon-nature is not at home "on stage;" it doesn't naturally seek a starring role. The Moon wears symbolic diapers and has a tendency to drool and stammer; the limelight is embarrassing. It is frequently unnerved by the boldness of the House. The Moon is receptive and the Fifth House is giving. Complications to a Fifth House Moon produce a feeling that one has much to offer, but is unable to find a way to give. In the best of all possible worlds (*ie.*, with a cooperative Sign and Aspect Pattern), the Moon learns to accept what the House has to offer, and together they initiate the concept of Emotional Power.

The Fifth House contains the rudiments of the power of will coupled with emotion—the new knowledge that one can overwhelm or lead others by giving. Once the Moon in the Fifth gets with the program, it can become quite powerful. It turns the need for safety over to the ego; it hides its reticience behind a mask of importance. However, during those times when the Moon part of the pairing surges forward, unmet needs and unsatisfactory responses will be registered both by the Moon ("I'm hurt") and by the ego (the pride). Lack of attention or lack of loyalty and recognition then become doubly devastating.

The Sixth House:

Finding What and a Way to give are solved in the Sixth House. The Way is to disengage ego and give out of a sense of service and through routines. The problem of What to give is resolved by highlighting details of a more practical nature. There is a renewed interest in itemizing and categorizing (such as was found in the Third House), but here the emphasis is on learning to discriminate and apply information (not just gather it with simple glee!). This need to sort, analyze and discriminate makes the flow from the environment a serious business.

In partial reaction to the exhuberant projection adventures of the previous House, the Moon here will feel a need to work and extend himself more self-consciously. Work not only provides an emotional or psychological refuge, but it allows the indulgent Moon to learn about short-term self-denial. Some Moon Signs almost cooperate with this program. **The House of the Moon (or any planet or point) is always both the good news and the bad news.** While the House offers proscribed activities through which the Moon or planet can attempt to find fulfillment, it also pushes its influence directly ON the planet. For example, the Sixth House Moon needs

to be involved in "critical detail." Terrific. But the House will rear up and loom like a monster because it will cause the Moon to be critical of itself! This is less than terrific because the Moon is already sensitive and petulant. Along comes this House, pointing fingers, and the poor little Moon feels that it has to analyze its needs, emotions, past, and anything that makes it feel comfortably connected and safe. The Moon gets analyzed and criticized by the House: Did you "do your Sign" right? Do you "cry" right? Why are you feeling *that*? The Sixth House Moon often wants to take its needs and slink off with its tail down (...to another House!).

In order to get along with the House, the Moon would have to be emotionally analytical (which is a contradiction in terms), so it analyzes and finds fault with the Moon-nature and process. It uses a posture of *fault* to feel emotionally grounded. It "feels safe" by immersion in details and repetitive routines. When the Sign is willing, the Sixth House Moon keeps its nose to the grindstone; it uses the Sign to form a "style" of handling detail, routine, analysis and the need for personal, emotional adjustment.

The Sixth House represents a phase of learning denial and limitations; it's a "quality-control" for the variety show of the Fifth House. The Moon here may feel restricted; it may feel that there's "something wrong" with its needs and responses; it learns that it must "clean up its act" and not use emotions and needs for show or power. The early life presents some criticism of needs and much criticism is done in the name of "nurturing." The Moon squirms and occasionally feels that the requirements of the House are preventing him from having his needs met or feeling safe. The House extends his "criticism" of Moon to and through the Sign (*ie.*, the House, in effect, says to the Moon, "There's "something wrong with you, Moon, intrinsically, AND, besides that: you're too tied into the Sign!"). Unmet needs and emotional exchanges seem to reflect on the Sign and the Moon is discouraged from using the Sign to feel inwardly comfortable or complacent. The Moon feels that it must "meet standards" in order to have needs filled. It is pushed into almost continual crisis as a process because it has been urged by the House to "make sure, be certain, be right" about the data it ingests from the environment. Data that *might* be wrong has to be summarily dismissed or ignored. All items must be matched with the House's Standards Reference Guide to match an existing item sufficiently to gain entrance.

Each House says to its tenanted Moon: "I know what you need." And then it hands it a list. In the Sixth House, the agenda includes appearance and health issues. These are not only a watershed for frustrations but are built-in hiatal periods that give the individual time, time to think and re-work approaches. The concentration on health and appearance also draws attention to the purification interests of the Sixth House. The focus enables the individual to complete the integration of the physical body that began at the Ascendant; in the Sixth House one must come up with an answer to these questions: is the body the temple of the spirit or simply a limitation to be endured and conquered? How much time and what

kind of techniques and adjustments must be applied to maintaining the body? What does the state of the physical health say about the inner life? Is one aligned with the other? Can one learn "co-operative techniques" with others by learning to co-operate with the self and give it the attention (diet and health regimens) that it requires? The Sixth House Moon must make need and emotional adjustments or it suffers ramifications in the health pattern. Periods when needs go unmet or emotional responses have outworn their usefulness are often accompanied by dietary changes or health challenges.

The interaction between inner and outer *realities* that occurs with the Moon in the Sixth House exhibits in this way: if we are impatient (through the House) with the routines and obligations demanded through the work, we are apt to be equally impatient with the duty of adjusting ourselves to our physical limits. If we allow others to demand unequal adjustment from us in our external lives, we are likely to require that the body and other routines keep pace with our demands. The Sixth House requires continual adjustment. The Moon in this House feels that it must constantly adjust to others in order to have needs met and to get positive emotional responses. It cannot take its data from the environment "straight;" it cannot simply reflect what it registers as Need. It may take less, or it may take "other" than what it really feels that it needs to feel safe and appropriately indulged. As one of the formal learning Houses, the Sixth provides tools and skills to adapt and apply information. The Sign proclivities are directed to review the process of personality development that has occured since the First House. Then the Sign and the Moon are given the task of finding realignment techniques to effect the personal adjustment. The Sign is a double-edged sword; it is both the ability to make adjustments and it is the blockage to the adjustment. (*Ie.,* should the Moon be in Taurus here, the impetus to "adjust the self" is perceived as a reflection on self-esteem. Guilt feelings give rise to a sense of worthlessness. One may have difficulty "adjusting" because adjusting = change and the Taurus energy desires to maintain the status quo. What must be adjusted then is the self-image and value system. By the same token, the Taurus energy will provide determination for the task of adjustment and invite learning on other levels of the value system.)

The Moon in the Sixth is overly aware of the need to "work" on the Self, and, simultaneously, experiences a pressing need to work at the adjustments that Moon frustrations mirror.

The Moon here will select and use data from the environmental potential to prove or justify its need for adjustment, on the one hand, and its need-to-need as proper, on the other. There is great insecurity (promoted by the House) as to "what is okay to need — how is okay to react," so the Sixth House Moon is always a little tenuous or unbalanced in emotional situations. He hasn't "got it right," and he knows it! Under pressure, he is apt to hide behind the Sign while he makes the necessary corrections.

The Seventh House:

In its drive to feel *connected*, the Moon latches on to a House, and attempts to use the activities, people and attitudes of that House to find safety, to build a response pattern and to create a sense of belonging. In the Seventh House, the Moon uses one-to-one relationships for these purposes. *What* he needs here is a *Who*. And because of the unique possibilities that occur when the Moon creates a bonding with another person, the Seventh House Moon has a number of options. He can focus the needs and emotions ON another person, or he can "disown" or "farm-out" the whole need-emotional package and experience it *as though* it belonged to another. He can need the emotional reactions of a partner; he can disdain his own needs and expect that the partner will supply, need or manifest his own (the Moon-individual's) needs. While it can be helpful to have another reflect your Moon-baggage, the Seventh House Moon may have difficulty connecting with the fact that the needs and responses are HIS...played-out by another.

In data-gathering, the Seventh House Moon may rely on the impressions and sensitivity of the other—"How do YOU feel about that?" he says. He may also disclaim his own needs and shift the burden of need-exchange and responsiveness onto others. He has them manifest a need for the Sign; he feels that "they" are the cause of problems that are brought by the Aspect Pattern. Of course, this kind of dependence does not mean that the consequences of projection always fall on the other's shoulders. When interfaces with the environment eventually compel the personality to accept responsibility for his responses and need-fulfillment attempts, he can feel lost or unable to supply or locate the Sign need for connection without the partner. When the personality attempts to manage his own Seventh House Moon (or other planet), the inherent symbiosis of the House still affects the feedback he gets from others because he has "colored" their input (through his Sign, planet and Aspect Pattern). *Ie.*, he interprets and perceives others according to the components of the House. The validity and *reality* of others is shaded by the tenants of the Seventh House and their complications. As the Moon tries to gather impressions to substantiate and fulfill the Sign requirements here, it must disengage from the link with Self and, symbolically, filter the environment through another human being. He then may see others as "needing" (what he needs) while not being connected with his own sense of need in any immediate way.

The undeniable need for the Seventh House Moon is the need for relationship. The Moon in the Seventh needs a relationship for security; relationships are the playground in which the Moon tries to swing, slide and go-'round. He uses the other to try to achieve a sense of history, connection and belonging; he may confuse nurturance needs with the more democratic or egalitarian interactions of the House. The Moon may make tacit agreements and hidden-agenda contracts with others that they behave according to the Sign ("I have Moon in the Seventh; You be the emotional one. I have a Scorpio Moon in the Seventh; YOU be the ogre.") Where the Moon is under duress in the Seventh, it may have trouble accepting his own relationship NEED (vs. want) or become uncomfortable with the fact that

others have needs that are disruptive to the relationship and keep it emotionally off-balance. The dictum of the House is that one must compromise or project needs and emotional interaction "for the sake of or through relationship." The feedback and reactions of the Other contradict or reject the focus of the Moon. (*Ie.,* Moon in Aquarius in the Seventh: "When I feel too connected, I need to disconnect; when my emotions begin to drive me, I make sudden decisions without consulting others...I do what I want, when I want, with whom I want.") It's going to take one incredibly accepting and free Other to deal with this—or, these two folks are going to have to "make a lot of room for each other" and a LOT of compromises! Either way, the House manages to exert its influence.

The Seventh House not only teaches compromise, it also allows for (nay, it encourages) the staging of appropriate conflicts. When the Moon is in the Seventh, emotional issues, memories and needs (for connection with another, and with and through the Sign) require decisions: Can I accept this need-based drive and behavior? Do I need to make more room in myself for this way of responding and making gut-level connections with others? Or, is it time to say, "No, this simply is not okay. I did not sign up (pun intended) for your behavior." War and Peace, the Agony and the Ecstasy...this is what the Seventh House promotes. *It gives you feedback*; it shows yourSelf to you—through others. You know if you want something done right, you'd better do it yourself! The Moon in the Seventh is an open invitation for others to "show" you and interact with you on Moon levels. The Moon is so changeable and insecure by nature that the Seventh House Moon can find much of this instability and impressionability introduced into the partnership. The partner is too important in some ways; he represents one's link to the mother, the past and that potential for utter indulgence and protection. The partner may challenge the needs and the perceptions; the partner may attempt to enforce a change in the habits of perception and response. The Moon here has a great deal at stake then as it scans input potential for acceptable data. Since it has entered the Southern Hemisphere, it must, through the rest of the Houses, always measure its needs against the needs of others. In the Seventh, the Moon is asked for objectivity, and objectivity does not come easily to the nature of the Moon. He agrees to it in essence because it is the only place (and the only method) he knows to look for that connectedness that will offer him inner shelter.

The Eighth House:

By using the accrual method of experience accounting, the Eighth House Moon accepts that his needs are met *with and through others*. He learned that well in the Seventh House. Now he storms into the Eighth and says, "You HAVE what I need...and I want it...and I'm gonna' get it." (And, oh boy, does he GET IT!)

The Eighth House planet is driven to share what others have, whether this is money, motives, psychological complexities or radical changes. The Moon in the Eighth will feel "cut off" unless he's engaging others on one

of these items. If you don't have an Eighth House Moon, understanding that someone who does actually NEEDS the hell, fire and brimstone of the House can be impossible. Imagine how the dear little Moon feels! The Moon-nature seeks security, right? In its *nature*, it probably pictures such things as: down quilts, cozy nooks, stuffed animals and kittens. It's just curled out there in the ether, and along comes some chart and shoves it into a Sign and then into the Eighth House. This is quintessential culture shock! Jack and Jill are suddenly screaming obscenities. This is not what the Moon had in mind. He is issued an ultimatum: If you want to use that Sign to belong here, you gotta' run through this Eighth House shooting gallery. If, for example, the Moon is in Aries, it can only identify, find and connect with the Self, by remaining in a process of on-going, inner and outer confrontation. It has to "walk over hot coals"—AND, it's got to make sure that it gets someone else to go along. The Eighth House Moon needs to explore and engage others at a deep or confrontational level. This is not a position for the psychologially modest human being; the shy, the retiring, need not apply.

If you do have an Eighth House Moon, you're accustomed to the fact that you feel a drive (a near-compulsion, in fact) to link your responses and emotions to the values of others and to intense relationship conflicts. You see that the value of being linked with others is that it forces inner change and deep discovery. Just as the other Water Houses (the Fourth and the Twelfth) are inclined toward some form of merger, the Eighth also seeks a kind of union. It has stringent expectations about what that union will do. The House reputation for sexual forays is founded on this merger need, for the Eighth House is willing to focus on or adopt and test the values, needs and psyches of others in order to achieve a very particular union and purpose. Since the Eighth House has an entrenched ego and willfulness, it seeks activities and people in which it can practice losing its individuality and power or control needs. Oddly enough, sex, corporate structures, public relations, inherited monies, psychology and trips to the butcher are, essentially, indistinguishable from each other as methods. Alignment with the motivations, power or resources of others helps the Eighth House planet diminish its will and fulfill its needs, but none of it is easy...and none of it can be easy; the perception of "living and learning on the brink, on the edge" pushes the experience to extremes.

The Moon in the Eighth House states: "I need control in order to lose control. I need the power of the Sign and I need to test the Sign in this arena in order to learn powerlessness. I need to push this Sign to the limit to learn the limits of will." And the battle is brutal. The individual will subject the self (and its attachments to the Sign) to situations through which it will be forced to change. It will attempt (not often consciously) to obliterate the ego and attempt to alter the motives from which the desire nature operates. It will experience such a "need" for others that it will abrogate control (of the Sign and planet).

Only a force of nearly compulsive strength would enable the Eighth House to have any recruits. All Eighth Houses in all charts might be empty but for the allure and promise that it bears. The impulse for core-level

change is countered, within the same personality, by a resistance to that change, a resistance that is of nearly equal intensity with the House. What a thing of beauty it is, this battle of build-ego/destroy-ego all wrapped in the same package! It guarantees that when change occurs, it will be on the deepest level; it will be, not change, but transmutation, transformation. The challenge of the House and the lure it offers appeal to power needs. It is a delicious entrapment! The House says, "You were interested in control/power? Come on up and see my etchings." To learn that the way to have power is to not need it is not what the planet that has ventured into the Eighth wants to hear. The Moon has sought a kind of power, an excess of control and attachment, through its nature and Sign. The Eighth House smiles indulgently, and then begins to dismantle the power structure. The Moon here makes a statement about control needs. It also says that it needs to experience what is "beyond its control." The House is graciously compliant.

Remember that the Eighth House has a merger need, but the control needs interfere with merger. The House must first deal with those control and reliance issues before any feeling of "utter merger" can occur. Where the Seventh House allows great accomodation, the Eighth House Moon, stubbornly maintaining the integrity of his needs and patterns, refuses compromise...so he will be "brought to his knees" and forced to change. And, since he is also aligned with or dependant on others, he will, bless his heart, take a few others along for the ride.

Many of the activities of this House focus on the use of what others *have*: their resources, their talents, their needs, their values, their motives, what they have to offer, what makes them "tick." The Moon gathers an innate sense of these items and the information is used to test others and reject some of the constraints of relationship that were imposed in the Seventh. But the Eighth House Moon has a dilemna. He NEEDS these others; his attachment runs deep. So he has to fabricate situations that allow him to probe, discover, dismantle, destroy and then re-construct! He has to do the unforgiveable (the outrageous act) and then ask for forgiveness. He has to suffer, and learn to forgive.

While in one sense the exposure of the vulnerabilities of others is part of the Moon's function (to achieve its own ends), it does serve others well. The Eighth House Moon can need "to use others" (and what they have), or to excuse behavior patterns because of the dependance on or influence of others (they have some kind of "hold" or dramatic impact that rationalizes the extremes of emotion, behavior and attachment). And this tests the power of influence and raises questions about the ego-directed-self and mutual or relationship responsibilities. Every House represents some variation of a cosmic, practical joke. The Eighth House Moon walked in there with intrinsic knowledge of what was important to others. It can easily manipulate or dominate others (through the expression of nurturance exchanges and the use of the Sign, for example). The small print on the contract, however, requires that the Moon come to know and acknowledge everything about itSelf that it does to others.

This means that repressed, sublimated, and/or denied needs must come to the surface. It means that the nurturing or connective complications in the relationship with the mother must be acknowledged and released. It means that needs (of the Sign) cannot be put aside for the sake of a relationship or they will erupt sporadically or result in compulsive behaviors.

This business of exposure of the need-structure teaches forgiveness and acceptance of "the devil within," the really-human, human being. It allows the Moon to seek merger and relationship without controlling others and without being psychologically adroit to force others to change. The investigative flair of the House encourages the Moon to "get into" needs, behavior patterns based on the childhood and conditioning, support systems, and other Moon interests.

As the Eighth House Moon opens to potential input, he will select highly dramatic elements that demonstrate or create his conflicts, and he will arrange items to reflect the intensity he needs and force the Sign into a power struggle (with Self, with safety, with the emotional mechanism, and with others). Dress the stage in subtle lights and eerie shadows, the characters in black or white; ask the orchestra for a slow build from the drums; this play is high, classical tragedy (where the flaw is re-born as joy!)

The Ninth House:

The Ninth House is a reward. It's the symbolic trip to Hawaii that the chart offers after the rigors of the Eighth. It's no coincidence that the Ninth House deals with travel; it wants to get as far away from the Eighth as possible. Actually the Ninth, as a Cadent House, has the task of evaluating behaviors and attitudes that were exhibited in the previous House and making the necessary adjustments. Instead of "reaching in" (Eighth) or "getting down into," the emphasis here is on *going out* or *getting up and away from*. Instead of wading through the psychological system, knowledge is sought of the external world and its belief and learning systems. The interest has turned from the individual to focus on what makes groups, structures, minds and cultures effective. Thus in the Ninth, you find an interest in philosophy, law, academe, cultural appreciation and ways to combine mental interests. In the Eighth, the needs were aligned with what governed and motivated the individual from the past and the psyche. Now, in the Ninth, the need is to discover the kinds of things that change that course and create impact from the outside world. The Ninth searches for means and experiences to *alter* what was discovered about Self and Others in the previous House. Erudition, religion, ethics and a broader perspective are sought to correct Eighth House imbalances. There is an attempt to be sensitive to the plight of man without the intensity and emotional engagement that had become so convoluted and complicated in the Eighth. There is interest in "man's inhumanity to man"—from a distance!

In the Ninth House, the Moon seeks to escape and/or elevate what he found to be true of himself in the Eighth. He wants to "think better of himself;" he wants to improve; he wants to see a higher nature and meaning. He wants, in short, truth, honor, justice and all things bright and beautiful. He may "gloss over things" or be unperceptive so input and people can be molded to these ideals. He may fit things and people into systems and generalizations. He may not want to hear what's *really* motivating others (and himSelf). The Moon in the Ninth needs to channel impressions so that they allow him to see life as a mission or grand adventure/crusade; he needs to feel that he is helping others on their path to wisdom, glory and the glad hand of righteousness. There can be an assumption that the Moon, through its Sign, *knows* a better way to do and be (and that others can catch up if they will only listen or follow the directions). This Moon is uncomfortable with its own security needs; it doesn't like the vulnerability of need and emotional response. It protects and responds (to the inner Moon-needs) and to others by trying to improve conditions so that need and vulnerability don't recur. It suggests that "support systems" come in non-human packages. "If you read this, or go there, or try that, then you will feel better," is the message of and to the Ninth House Moon. "You can feel safer and do your Sign better— over there, or up there, or almost anywhere other than here." The Ninth House convinces the Moon that getting his need for connection filled depends on reading a book, experiencing more, or gaining some kind of educated or expert status.

Because the House encourages experience that is beyond the normal routine or is unfamiliar, the Moon is continually in a Donkey-Carrot position. Satisfactory emotional exchanges are always "down the road, across the street or altogether out of town." The Moon, as a perceptual organ, must then, literally, look *over* the details and people close at hand. He continually takes a long-range view. His Sign must wait for a "big pay-off" that won't happen until they get further along. The Moon keeps his needs living out of a perceptual suitcase. A Ninth House Moon in Aries, for example, will not feel that he has "found him or herself" until he sees Carthage and Cathay (or some university in the Midwest). A Ninth House Moon in Taurus will never know what he values or what he deserves until he reads Plato, Socrates and gets a degree in Economics.

The "far away" or elevated impulse of the Ninth House gives the Moon a vantage point from which to look back (and down) on life and give it meaning from the acquired perspective. It's the mountain from which we can send and see "smoke signals" (instead of coughing and choking and having watering eyes); it lets us evaluate our early experience and our emotional demands from a distance. It offers a way to correct the "tunnel vision" that childhood can produce. The Ninth House tells us to walk beyond our "backyard" (the parents, neighborhoods, grammer schools, towns, culture, country, and ingrained emotional attachments) and see and listen to what has happened to others, AND THEN to see what that means to us and if it alters our concept of what we require to feel nurtured and emotionally supported by others.

The Ninth House concept is marvelous. But the individual experience of the Moon is immediate; it doesn't have time to "pack" or get a degree. It needs what it needs NOW. The Ninth House Moon gets tired of waiting. The somewhere-over-the-rainbow-syndrome doesn't assuage the inner need for sharing on an emotional level. Platitudes and promises make rotten handkerchiefs. The Moon can feel that it doesn't "fit in" or "belong" anywhere. It can become a nomad, searching for the place or idea or philosophy that will "make everything okay" and allow it to be comfortable with its neediness. The Ninth House Moon feels that it must understand and explain its feelings and impressions. It senses that it has to *reference* the desire for closeness; it feels it must "put the childhood and the child-within" in a context and a perspective. It may substitute theories for support systems.

And this Moon can get so busy expounding and exploring that he denies his need for emotional rapport. As soon as he gets the gist or moral of the story, he puts the book away and starts looking for an explanation of his disconnectedness somewhere else. Since the Ninth House is rather hale and hearty, the Moon here can be encouraged to seek fulfillment in folksy, paternal camaraderie and intellectual exchange. This Moon learns to substitute a metaphoric "pat on the back" for a warm hug. When feeling interchanges occur, advice and citations follow. "I know how you feel, but Lao Tse, in the Third Centry, B.C. suggested...." The Ninth House makes the Moon a foreigner in his own land, a stranger to his own needs, and a saboteur of subtle or non-verbal levels of response.

The Tenth House:

The Tenth, as the final angular House in the horoscope, feels a last impetus toward *identification activity*. Through the Tenth, we identify, not with self-interests as we did in the First, not with our home and personal history as we did in the Fourth, and not through the partner or sense of relationship as we did in the Seventh, but with a societal role. Part of the job of the Tenth House is to define ourselves in terms of "the pecking order." The Moon in the Tenth needs status and validation; it must do its Sign and seek need-fulfillment and security in a way that will enhance the personal credibility and achieve a wider, consensus approbation than would be found in the Seventh. The Tenth House Moon must monitor needs and responses and data so that they converge with expectations, and enhance, rather than detract, from the status. This is a considerable burden to the Moon as nature and function.

The House dictates what is "appropriate" to need and how and when the Moon may respond; the House nags at the Moon to remind him that "others are watching" so that the Moon has to "be careful" or strategic with impressions and receptivity. The Moon is instinctive; it performs a *personal* service for the personality. Now, here is this House pronouncing that the Moon must be careful with what it is already concerned about. Now the Moon must watch, not only for its own safety, but for its "safety" from the judgments of others. The House proscribes that the Moon must effect a

"disciplined performance" in order to achieve respectful approval. The Tenth House Moon is pushed into visibility (but the Moon so loves the dark!) The processing of input and the display of neediness are subject to stress and constraint. The matter of "response-responsiveness" now depends on approval; there is a sense that one must *earn* or *achieve* in order to have needs met or establish a sense of belonging.

The declaration from the Tenth House is that the requirements of all preceeding Houses (self-development and adjustment through the rigors of relationship and learning) have been met and the individual is now "mature" and aspiring to an acknowledged position where he can direct others and receive societal confirmation of his abilities. Self-mastery is implied; the statement of the Tenth House is that the personal "ducks" are in their row and the personality is willing to have them examined. He will stake his reputation on his skills. He deserves a position of authority. He can discipline himself, he can be the boss, acknowledge him as "the best," give him a raise, he's earned it! The Tenth House Moon must now prepare both its function and Sign for cross-examination. If the Sign is such that it enjoys the exposure and test, the Moon has an easier task. The Tenth House Moon in Leo, for instance, often enjoys the challenge; it seeks respect and applause with considerable elan. But a Tenth House Moon in Cancer or Pisces is being asked for a structure and discipline that are antithetical to both Moon and Sign. Neither Sign is comfortable seeking harbor and safety *in public*. Neither Sign revels in the discipline and exposure that the House demands. The House requires that the Moon allow examination of his attachment to the Sign as a condition of approval; the Sign must *earn validation*. The House abjures weakness. It asks the Moon, the tender, insecure Moon, to lash his life-line to an approval that must be achieved, not granted. It requires that the Moon proclaim the abilities of Sign-management. The Moon still gathers impressions in the manner of the Sign, but then it has to re-order those impressions (needs, and response-patterns) to satisfy the House. It has to, in effect, say, "Yes, I did it (Sign) but I've got it under control."

The Tenth House Moon uses father symbols and authority figures to establish its reach for connection and need-recognition. There is an innate attunement to the position of the father and the societal role he has carved for himself. As societal roles change, and more mothers become career conscious, Tenth House Moons will have more options to help them define achievement potential. The Tenth House will still describe the response to and aspirations toward positions of authority and social acceptance. The Tenth House Moon has linked its concept of Mother-nurturance-safety to the archetypal Father; it has accepted the condition of "deserving" as a pre-requisite for need-fulfillment. It has believed that emotions, responses and impressions must be controlled and managed (both within the system: it's response to its Self and to its own needs, and for and in terms of others).

The Tenth House Moon then needs Respect. It must decide how willing it is to "climb the social ladder" and allow others to see and judge its Sign and sensitivity. It must decide whether it will join the country club

because all the right people belong, or whether it will wear a pin stripe suit and wing tip shoes because all the young exceutives do. The Moon must gain the cooperation of the Sign (and the Aspect Pattern) to "make a reputation for the personality." Challenges to this Moon indicate fears of doing the Sign in ways that bring harsh judgments or cause a loss of esteem or credibility. There may be events that expose immaturity, irresponsibility, lacks of self-discipline and inability to manage (the emotions or Sign). The Sign may show what brings the "fall from grace" or the skills that are offered for public presentation.

And all of this is stressful for the Moon. Its *modus operandi* is analgous to a fish, swimming through the environment, instinctually scooping in the kinds of data that will allow it to feel protected. Under the dictates of the Tenth House, the selection and "digestion" become careful. Not only is the Moon in the Tenth House aware that it is, symbolically, "what it eats," but it must find data that allows societal or authoritative recognition of its perceptual diet. Each mouthful of input has the potential of changing what others think of it. The Moon will rearrange information and responses to enhance its position in the "opinion polls." It must be circumspect and successful with the Sign so that others think well of the abilities . Responses and needs are gauged *for effect*; the Sign is self-conscious because it is too others-conscious; it is too dependant on the need for authoritative position and approval.

The Eleventh House:

Just as each House questions the value of what was learned and experienced in the previous House, in the Eleventh, there is reflection on the satisfaction of public laurels and alignment with rules, traditions and expectations. The matter of self-management, of "putting the best foot forward," may have kicked a few other people in the pants. That "best foot forward" orientation may have landed directly on someone else's need for sensitive exchange and interaction. It also thwarted and frustrated many inner urges as a condition of fulfilling role and credibility expectations.

In the Eleventh House, we stop trying to make a reputation for ourselves based on expected norms; we start trying to carve a niche that is different and allows more space for our individuality. If we found that it was somewhat "lonely at the top" in the Tenth House, we wonder why and seek peer involvement in the Eleventh. If we recognized that one day some young upstart was going to surpass all we achieved in the Tenth, we begin to make plans for retirement in the Eleventh. If we registered the personal cost to family that our Tenth House position required, we now begin to shift goals to less self-serving interests. In the Tenth, we proclaim an executive leadership; now we *join* with others to create changes and evaluate rules. We look to *fit into a group* while retaining the individuality and competence that was achieved through all the previous Houses. Acceptance into a group is such an issue that there are confrontations based on the expectations of others to accomplish the transition. There was such a concentration on exhibiting one's own skills

in the Tenth that the Eleventh House requires a re-learning of the abilities and projections of others. In discovering how to "fit in" again, the Eleventh House Moon may find that he expects too much, then too little. He is learning to adjust himself to the differences in human beings.

And no where is this *difference* more apparent than in himself. The Eleventh House Moon "doesn't fit;" he perceives himself and the Moon and Sign needs and experiences as "different." They "set him apart" from others. And this *distance* is functional as well as experiential. The Eleventh House Moon feels a separation or distance from its needs and from its response to the needs, impressions and feelings of others. There is a perception that the Eleventh House planet "makes one different;" it's both the reason and the manner that one is unusual. The Moon here takes a different-aloof-separate view of: the past, the childhood, the bond with the mother, the perceptual process, the need for safety/protection, and the use of emotional interchange as a ground for connection with others. It may feel more able to establish typically Moon-interfaces in group situations or in sporadic, unlikely or temporary circumstances. Its safety depends on accentuating differences and maintaining distance; this Moon is "friendly" as opposed to "intimate." Nurturing exchanges and expectations are fulfilled through friendship, club memberships or in the promotion of social change (*ie.*, in relationships that aren't "close").

The Moon's Sign describes the attitudes and behaviors in group situations; it shows the people and activities that are being satisfied in the Eleventh House manner. For example, one may choose and form friendships as an outlet or substitute for the Sign. One may attract people and group situations who "play" or supply the Sign for them.

The House is used to explore the ability to integrate the Self and the Sign into a "group" setting or application and to find non-traditional, unexpected or original methods for achieving Sign and planet fulfillment. Thus, neither the Moon nor the Sign will accomodate expectations. The Moon won't exhibit need *when* you'd think it would; it won't even need *what* you think it does; the Sign behaves disruptively. The Moon-Sign combination contradicts its nature and expectation. And they do this interactively. *Ie.,* the behavior that is observed is also experienced internally. The Moon refuses its need for safety; it disdains expected responses; it denies the bonding process; it pretends that it is not conditioned by its past. It must use the Sign to proclaim independance from habit and expectation. It uses the combination erratically and sporadically.

The Eleventh House, situated between the Tenth and the Twelfth, wants to "fit in" (Tenth) but not "get lost in" (Twelfth). No sooner does it find similarities than it points out differences. If the Moon is to take up residence here, it must ride the same roller coaster. As it reaches for the comfort of similarity, it must jump to divergence. As soon as it feels "same," it must feel contrary. The Eleventh House Moon is nervous and on edge. Whatever a planet has to do to accomodate itself and its Sign to the House is must also do to the perceptual process, the Self

and the environment. As the Moon flips through the environmental potential, he must select "sames" and make them "different." He must use Input to "fit in" and "fit out." He must use the Moon to create a large enough difference so that he has room to develope his individuality. Since part of the Moon's job for the personality is to locate a *reality*, the Eleventh House has a stricture that says that its Moon must find a world that is different than the world of expectation. The Moon wants to "be connected," and connective bonds to something that is "one of a kind" is a nearly impossible juxtapositioning of ideas. The Moon's nature would prefer not to "stand out in the crowd." In order to find safety, the Eleventh House Moon has to pretend that he isn't even looking for it! He must be different and separate and aloof from his own need for the Sign. He must need it while it walks out the door! To indulge the Moon's need for an impression or feeling about input, let's create a set of Eleventh House people, ideas and activities. See a computer, a live electric wire, a meeting of the Rotary Club, a few friends, a retirement plan, a movement for social change and another person's children. Now imagine the Moon trying (a) to feel an intimate bond with these items, and (b) allowing his needs and emotions to be dependent upon them.

The Eleventh House Moon has a connective perception to the mother/past that is impersonal and disruptive. The safety depends on having and creating a "difference" or separation and being sensitive to the environmental potential for erratic or sudden behaviors. The Moon has been conditioned to *expect the unexpected*; it creates comfort within itself and adapatation to the environment by continuing to be prepared for and exhibiting the familiar ruptures. It finds, in itself and in the environment, those elements which substantiate the original perceptive set.

Out of the need to locate the "differences" in input, the Eleventh House Moon may simply overlook or disregard the obvious or ignore input that has a traditional or expected context. It may have difficulty seeing patterns or may form impressions on the items that vary from a pattern (reach conclusions based on isolated instances). The House asks the Moon for information and impressions that are not "like" other items. The House requires a certain instability or inconsistency in perceptions and behaviors. The Moon, and its Sign, are forced to comply. To *find* different, the Moon must *feel* different. And only by aligning its nature (its needs and Sign) with an association of "*different* or separate = safety, response and emotion" can the Moon, Sign and House peacefully co-exist. The Moon must select items from potential input that have the *same differences* that it has (and has always felt). With a cooperative Sign, the Moon can use the House to break with the conditioning, with restrictive bonding and security needs, and with response patterns that are inhibitive. In this way, the Eleventh House Moon can free the personality from early strictures and memories imposed by other elements in the chart.

The Twelfth House:

In the manner that each House proceeds from attitudes that were

explored through the previous House, the Twelfth takes the accent on *individual differences* and installs a sense of *universal sames*. If one glimpsed the notion of The Brotherhood of Man in the Eleventh, he is confronted by The Mystical Body of Mankind in the Twelfth. As the Eleventh provoked impersonal and distant (and distinct) behaviors, the Twelfth urges an excess of emotional identification with and through others. Where the Eleventh demonstrated the ways that one doesn't "fit in," the Twelfth shows that one not only "fits" but IS others. Altrusitic trends, mere fledglings in the Eleventh, soar like hawks in the Twelfth. The Twelfth House Moon doesn't feel that "there, but for the grace of God, go I;" he sees himself "there;" he is not mirrored but exists in each other. He attempts to feel so *same* that he allows the House to present him with experiences that obscure the barriers between himself (his needs and emotions) and others. The House also presents opportunities for the Moon (through the Sign) to learn how to and how closely (and safely) he can merge with others. The Moon *nature* seeks a connective link or merger, and it is protective (of self and others). The Moon wants to "cuddle up" and "snuggle" and "feel close." The House restates these themes. But the Twelfth House lacks structure. Its area of expertise is decidely not in setting limits. In combination, the Moon in the Twelfth is an excess. As an origin, the Twelfth House represents the womb and the connectedness and co-existance that is experienced there. With the Moon's need for connection, the Moon in the Twelfth is encouraged to seek a womb-like connection/protection with the emotions and experiences of everything and anything external. Out of the sub-conscious womb memory, nothing is external; external doesn't exist. So the Twelfth House Moon is subject to his own impressions and emotions and those of others without a clear sense of what is "self" and what is "others." He feels a connection to everything that happens (and will have unique perceptions on the connected-ness of all things).

This Moon has a sense of finality; it has, symbolically, made the exhausting journey through all the Houses (or areas) of experience. It senses that a summation is at hand, that it is time to dis-engage from "worldly attachments" and gather information for a review. As it uses its Sign to reach, compassionately, to others, it assesses the successes and failures of life. The House, at this point, says to the Moon: "You may place your accent on the failures, and be overwhelmed by the sorrow and cares of the world, or you may choose to lose yourself and develope the faith that the connection you desire is *real*, that all is protected and that all are united." The Moon must align its needs and open its impressions to this choice. It must learn the difference between detached compassion and insecure pity. It must make victories from defeats.

The Twelfth House is an immersion. The Moon here can be inundated: by the needs of its nature, by the needs of its Sign and by the inability to discriminate. The Twelfth harbors much sub-conscious residue, and the Moon, in its receptivity, can be subject to needs and information that it can't assimilate or identify. It may feel *needs* or have quasi-memories and longings that feel "other worldly." It wishes a merger or union with something undefinable and ineffable. It needs a mythos, and it registers the absence of this fulfillment; it experiences a diffuse feeling of loss,

but the House seems to garble its directions to the Moon as to where-why-how it can achieve fulfillment. The Moon has a secret sorrow (that has threads to both the past and to the future). It may feel victimized or at the mercy of its needs, memories and impressions. Its attachment to protective and nurturing roles is being re-interpreted by the Sign and House. While it wants to nurture everything, it needs nurtured and protected BY everything. The House simultaneously says: Take-in everything, but be exploited by nothing (including by your need to take-in everything).

This, along with other vague Twelfth House ultimatums, keeps the Moon under considerable pressure. It seems aware that this is the "last stop" (there'll be no gas or french fries for the next thousand miles). The Moon has much to accomplish, much to explore and much to absorb. It needs to take itself and its Sign and "solve the world's problems" so it can feel redeemed, free and absolved. Much of this work must be done in solitude, because the Twelfth House Moon has no way to defend itself from or block the rush of input that occurs. There is often an inner loneliness and an aura of unmet personal needs about a Twelfth House Moon. The Twelfth House pulls the planetary nature "out of" a *normal* or "human"/personal context. The individual can experience a sense of isolation or alienation from the needs of the Moon and Sign. It must serve other than his own needs. The House continually examines its tenants and components with demands that ego attachments and "self-ishness" be dissolved. The Moon will feel that its own needs are selfish or that emotional indulgence and expression bring disintegration. The Moon becomes confused. It cannot seem to find a balance; it experiences an instablility and a mesh of impressions that it passes on to the Sign. It can mistrust the feelings or need to disguise or cloak them in compassion, not understanding its need for escapism. The Moon feels a need to escape its own sensitivity and susceptibility; it needs a *reality* that is softer and more suited to the idealism of the House. In this way, the exploitation potential of the House can be enacted on the Moon. It can become overly sensitive to negativity and become reluctant to deal with the harshness of life's routines; it can attempt to lend untoward credibility to information that is generated by the sub-conscious.

Since the Twelfth House is the final transition, the Moon here registers a strong sense of Ending and "endings." It may be overly aware of this crisis and be haunted by the past. It may feel that what others experience is a reflection of its own success or failure. The Twelfth House represents an Achilles Heel; it is an area of special vulnerability. And it requires events and exchanges that entail revealed vulnerabilities. The House urges activities and behaviors that hinge on the weaknesses or frailties of the self and others. The Moon uses its Sign to discover and respond to these weaknesses. The Moon here can need to be associated with people, situations and activities that present hidden, covert or chronic problems. This enables the Moon to feel both helpful...and safe. More importantly, it restates the impression exchange that occurred with the mother. It offers a haven from a mundane world that is only marginally *real* to the Twelfth House Moon.

MOON IS WHAT WE REALLY NEED
SATURN IS WHAT WE REALLY WANT

 ♇=DESIRE #5 CHINESE *The Moon's My Mother*
R=♇ SYSTEM

Before adding the complications of the House Compatibility and Aspect Pattern, it will be useful to pause here and synthesize the Moon with its House and Sign. Select phrases from the Sign and House descriptions and combine them into a framework for your continuing investigation into how you are interpreting your environment. If you find judgmental restrictions in your view of your Moon, use softening words. Take advantage of semantics. Instead of saying, "To fill my needs, I...", try: *I might need, or I probably could need, or there is a chance that I, even I, in my infinite wisdom and mature independence, just may need...* to alter the enviornment according to the interplay between Sign and House. If you still experience difficulty integrating the two, choose someone else's chart and combine House and Sign categories until you feel comfortable with the technique. Then go back and try your own again. While I will offer a few examples to get you started, you will want to do as thorough a job with your own combinations as possible.

Sign ☽ House

ARIES: I need to figure out myself and life	(7th)...in a relationship (11th)...and my friends know it
I need to be independant	(4th)...and my family couldn't understand that
TAURUS: I can be very stubborn & pragmatic	(6th)...about details & routines
I don't change easily	(3rd)...about learning new things
I count the cost	(8th)...even in the face of drastic changes (5th)...of giving of myself
GEMINI: I love to talk	(8th)...about sex, psychology and anything deep or mysterious
I need to keep busy	(12th)...in private and with helpful efforts
I communicate	(10th)...as a career
CANCER: I tend to protect and be sensitive	(9th)...to strangers and people who need help and guidance
I'm a real homebody	(9th)...but anywhere I hang my hat is home
I'm very defensive	(2nd)...and it's my best asset (2nd)...to reflections on my self-esteem
LEO: I need attention	(12th)...but I keep some of my light under a basket and lead in more subtle, sensitive ways
I *put on a show*	(4th)...of and at home
I'm dramatic	(8th)...about sex and change

LEO: I'm an absolute star	(11th)...in group situations
VIRGO: I need to be seen as right	(7th)...if only my partner could admit mistakes
If I don't constantly adjust	(8th)...everything turns into a confrontation
I have to maintain standards	(8th)...and that helps me control others
LIBRA: I need appreciation	(12th)...for how compassionate and helpful I am
I need relationships	(6th)...but I tend to criticize others
I'm always "in the middle"	(4th)...and I always was
My partner	(10th)...is status/career conscious
SCORPIO: I'm intense	(3rd)...but you wouldn't know it from the way I talk sometimes
I need to control	(1st)...myself!
I've really changed	(1st)...my appearance
I struggle to dominate	(6th)...by being analytical
SAGITTARIUS: I like to expound	(10th)...but I'm careful where I talk and to whom I talk
My philosophy of life	(12th)...depends on faith and good old fashioned good will
I listen to you	(3rd)...but do you understand me?
CAPRICORN: I control my my feelings and reactions	(12th)...because "even the very walls have ears" and you never know whom you can trust or believe
I'm careful and conservative...	(2nd)...with my assets and talents
	(3rd)...with what I say and think
	(8th)...so I don't get manipulated
AQUARIUS: I need to be different!	(11th)...And I mean *really different*
	(5th)...I pride myself on it
I can act aloof...	(8th)...when the going gets tough
I cause disruptions...	(7th)...in my relationships
PISCES: I'm helpful...	(8th)...when you're in trouble
I can be victimized...	(8th)...by others' needs and value systems

[Fig. 1.3]

As your skill with the combinations increases, begin to match more serious elements. Recall the desperation of the Moon in those first moments after birth. Review the drama of that need. Distinguish the difference between *raw need* and later "wants." *Need* is experienced as an

MOON = SURVIVAL CONDITIONING
SATURN = LIFES GOAL/DESIRE

YOU FORM IMPRESSIONS BASED ON YOUR PAST CONDITIONING, MOTHER CONCEPT OR MOON.

urgent exigency; it is a requirement. The need of the Moon is an utter emergency. The establishment of connection is the translation between one phase of existence and another, totally new and separate, existence. In establishing that link with the Mother, the Moon is making its link with *the Earth*. It is reaching for reassurance, security, safety and survival. Once that initial impression is "photographed," later experiences reinforce it. The Moon's *memory* will establish patterns that emanate from the Moon-Mother symbology. That frantic moment creates a schematic for all the tasks the Moon performs for the personality. When you *remember*, when you get a *feeling/impression*, when you want to *protect your emotions*, when you *think of the past and your childhood*, when *you're faced with emotional interaction*, when you feel a *need to retreat and "find a safe place,"* when you *need a mother's love and care*, when you *respond to your own feelings*, when you *wonder what you're doing "here,"* you must deal with the proscriptions of the Sign and House; you must handle their contradictions; you must "go through the channels" that they set.

As you continue to pursue these possibilities, reach for objectivity (not that your Moon will cooperate!) Certainly locate the serious issues, but laugh too. After you experience the drama of the Moon, see it also for what it is: a conditioning. Allow yourself to be tenderly amused at its process. Let yourself "off the hook;" make it a game (because it is!) All you're doing with this exercise is introducing yourself to your checkers or your game-pieces. (Sometimes you have to be The Shoe. You can't always be The Scotty Dog. You don't always get to Pass Go and Collect two hundred dollars. This is planet Earth, remember?) And don't just note the drawbacks and negativities either. There will be some wonderful, enchanting, dear and delightful things about how you use your Moon in Your Sign and in Your House. There are ways that your Moon protects you and balances your life. And it's especially important to list as many positive things as what you might term negative issues. If you don't list all the marvelous things about the way your Moon manifests, you will be tempted, later in this procedure, to assume that it's only the negativities that are creating the difficulties and probabilities in your life. So make a note to observe all the ridiculous and profound things that your Moon promotes over the next few days. You'll discover lots of ways to extend the metaphor, lots of examples of the Moon selecting items by House and Sign. Each time that you jot down or notice a new piece of the puzzle, preface it with:

I tend to scan the environmental flow
in order to demonstrate that...

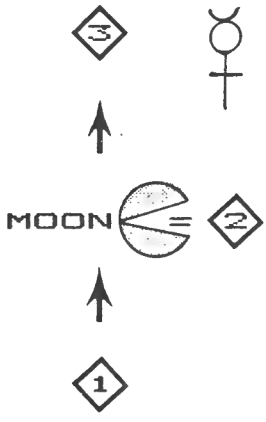
or

I select and interpret input
because I believe that...

These phrases will remind you that you are filtering and selecting circumstantial data (*ie.*, you are *forming impressions*) based on the needs of Sign and House—based on the dramatic model of the chart.

THE MOON SELECTS THE NATURE (KIND OF) INPUT AND THE CONTENT OF THE INPUT IT NEEDS IN ORDER TO FEEL SECURE AND CONFIRM ITS EXPECTATIONS OF LIFE! ASCENDANT

Once you become adept, the initial portion of The Input Model will make more sense to you:



Information that is found by and accepted into the system is "interpreted" and made available to Mercury and the other sub-systems.

Selection process according to Sign, House (and Aspect Pattern)

Environmental Possibilities
«Input»

[Fig. 1.4]

Before the Moon introduces input to the system, it has already characterized the nature and content of that input. It will use its "set" of needs to select and interpret the potential. The Moon (as well as every other planet, point and asteroid) is an assumptive system. Each is a stance or position. Each planet attributes a logic to its perceptions and behaviors, and then requires *reality* (input) to manifest and rationalize what is actually a highly arbitrary position. The planet does to *reality* what it does TO and FOR itself (in the name of the personality): it interprets potential in such a way so as to justify the interpretation.

And the Moon-Ascendant information-base leads the way! Once it fills that first balloon, it uses the same air to fill (and find) the next one. It doesn't notice that the next balloon may have a different shape or a different use or a different potential. It's a balloon, by god, by gum, and the system "knows" about balloons (because that's all it recognizes). And it knows just what to do with balloons. The "balloon" (the perceptive set established by the initial impression and reinforced according to Sign, House and Aspects) is what the Moon and Ascendant were looking for; it is what they "found" and it is their *interpretation* that is introduced to the system as *reality*.

Section IV. The Aspect Pattern

The next step in observing how input is characterized is to review the Aspect Pattern, the important mathematical increments from the Moon to other planets, points and asteroids in the chart. Instead of delineating

each aspect that the Moon can form with each other planet, I want to discuss the essence of the Moon's involvement in the patterns.

Aspects are like strings that bind one personality drive to another. Neither of the urges can act or react without reverberation from the other. If you yank on one end of the string, you pull the other planet(s) off balance. Aspects emphasize (and distort) particular issues of each of the planets, Signs and Houses involved. Each aspecting planet creates a specialized problem for the *nature* of the other; it challenges a selected area of its needs and manifestations.

And the description and type of distortion that occurs rests in the essence or nature of the planets in the pairing. The type of aspect is no less important than the combination of planetary natures. Aspects may be seen as a description of the tone, content and results of the *dialogue* between two (or more) sub-systems of the personality. The aspect characterizes how well the one point integrates and uses the attitudes, assumptions, drives and event structures of the other.

The Conjunction:

The intake process of the Moon will be nearly overwhelmed by the nature of the planet or point that forms the conjunction. The Moon is open and receptive, and will *wear* the conjoining planet like a cloak. The intake process will be dictated by the planet's function and essence. Since planets can intrude on the influence of the House and/or Sign, the conjoining planet takes priority and makes the "first claim" on the Moon's efforts. The conjoining planet becomes the primary lord and master that the Moon must serve; its influence takes precedence in the selection of data. It has, as so to speak, the Moon's *ear*. It whispers (or shouts, depending on the planet) alterations of the Moon's nature so that its own nature will be expressed. The effect of the conjunction will depend greatly on the planet and the cooperation of the Sign. For example, even if the conjunction appears in an expressive, enthusiastic Sign such as Aries or Leo, a Moon-Saturn conjunction will cause reserve and caution. The Moon's problems (in intake, in need and emotional fulfillment) become so compound and so compressed that it can experience considerable difficulty relating to and through the sum of needs and the proscriptions regarding needs and responses required by the aspect. It must consider the conjoining planet(s), one or more Signs, and the House (in addition to other aspects that may further distort the conjunction). The Moon will feel unable to separate its needs from the needs, energy and urge of the planet.

The Square:

The planet that squares the Moon "stands in the way of" need fulfillment. It expresses in such a way so as to create tension for the nature and Sign needs of the Moon. The two engage in an inner tug of war.

Trying to satisfy one seems to violate the other; the personality must *rob Peter to pay Paul*. The aspecting planet tells the Moon not to trust his perceptions and impressions. It states, categorically, that the Moon's needs (for safety, connection, nurturing and protection) are ruinous to his (the aspecting planet's) health, happiness and well-being. "How can you do that to me?" he chides.

The Moon still operates (according to the Sign and House), but the squaring planet undermines the Moon's confidence. It tells him that his needs (even if met) aren't really satisfactory; they only cause another problem. The squared planet continually questions and agitates the Moon's attempt to find fulfillment.

The Moon may be shy but it's no dummy! Because it is faced with this constant interrogation from the aspecting planet, it tends to pick up a great deal more information from the environment; it becomes more sensitive because it knows that it will have to face (*square*-off with) the other planet. Each item of information has to be torn so each planet gets a fair share. And each of them must settle for less than a whole piece of the reaction-pie.

The other planet challenges and threatens the Moon. For example, Moon square Pluto: The Moon (through Sign and House) seeks the comfort and safety of connection; it establishes a response pattern that guarantees feeling-level rapport. "BUT," says Pluto, "we must have confrontation and inner and outer power struggles. I want intensity and radicalism. I want to push others away so they can't see my dependence. I want war!" The Moon is meek. It might run away if it could. It can't. It's the anchor man of the perceptual report. So the two must agree to play Devil's Advocate for each other. They engage in an on-going shouting match.

The Moon has imprinted the aspecting planet as an interference with or an objection to his fulfillment. The Moon's *way of going about things* (by nature, by Sign and House) disgusts the planet; it throws up its hands. Witnessing this scene, the Moon becomes hesitant.

And hesitance is marvelous (sometimes). A safety-seeking Moon could turn down a lot of information and a lot of experience...if it weren't for the nagging of the aspecting planet. The Moon, habitual by nature, wants to sink down into its easy chair and sigh, content that it has the world all figured out. The square is the practical joker that sticks a buzzer on the chair cushion. Up leaps the would-be-lazy Moon! It has to keep modifying its own interests; it can't be complacent. Every word it announces (regarding its nature and its impressions) is followed by a mocking echo from the squared planet. This causes the Moon to be uncomfortable and insecure with all it does, is and feels. Its "timing " is off; it does Moon-reactions when the situation calls for the other planet (and vice versa). And it does this to itself, to others, and, in a pinch, through others. Let's imagine a Moon-Mars square. One of the things that entertains Mars is to get angry. Mars gets angry...*at the Moon* for being emotional. One can hardly pout and have effective anger

displays! Mars gets angry again and wants to defend itself from something another is doing. Good old reliable Moon is attempting to block the anger because it will interfere with its needs to feel connected. Mars doesn't care about being sensitive when it's wanting to tear something limb from limb. It simply doesn't want to hear it! The two of them confuse each other (and can't live or manifest without each other) to the point that, in the presence of another person's anger, Moon will emote, and in the face of another person's needs, Mars will act. And each of them will snivel at the other because they've done the inappropriate thing AGAIN. Planets in a "square" relation have conflicting opinions. The uneasy (and transient) compromises they make mean that the Moon is never comfortable with itself, or with the ways that it perceives and interprets impressions.

The Opposition:

Just as the Moon with a square must make peace with itself by viewing the conflicts as options, the Moon in an opposition makes similar compromises with another human being. The opposed Moon will claim impressions, needs and rights and the other planet will ask Moon to also accept the information coloration it sees. The problem here is that much that the opposing planet gathers is diametric to the Moon's view. The dichotomy presents a thorny dilemna. If the other planet said *reality* was lavender, and the Moon termed it blue, there wouldn't be such a bridge to cross. But here, the Moon sees White and the opposing planet sees Black. "If white is true (if my needs are served by white), what does black have to do with it?" asks the Moon.

This conflict is operative on an internal level, but it's just too confusing to maintain its position there. In order to resolve the issue, objectivitity is required. One of the drives represented by the aspect will have to "leave home" and take up perceptual residence *as though* it truly lived in another person. In honor of fairness, the two will take turns (although the Moon doesn't sleep well or long away from its own room). Look what happens: It's Moons turn to stay home. He sits there and proclaims *what the world is like* and *what he needs to feel safe in it* and *how he likes to respond and be responded to* from the lofty height of both Sign and House. He views and does things to take care of these needs. Now let's say that Neptune is the opposing planet. This is "*reality* testing" at its best. Neptune has been "sent out into the field" (projected) so that someone else will be reporting back to the Moon through that Neptune. Using Neptune to gain objectivity is, in the first place, a joke. In the second place, using Neptune for feedback or counterpoint is like believing the mirror in an amusement park fun house. Neptune's reflection of the Moon's *reality* will create additional insecurity and confusion for the Moon. Whenever the Moon tries to "act in its own behalf" (*ie.*, find safety, feel secure, respond to feeling-content, get connected to something), another is perceived as doing something Neptunian to undermine or contradict the Moon's efforts. If the Moon makes too many compromises to accomodate the opposing view, it will lose its touch with safety. If it "argues" with the other planet, the constant conflict will

cause it to retreat from its needs and nature.

The planets in opposition have an adversarial relationship; they have polarized, and the Moon is most apt to perceive that "someone else" is doing something that "keeps" him from being able to trust his perceptions and needs. Another (or circumstances described by the essence of the opposing planet) prevents Moon from establishing that all-important link to an inner/outer haven. The Moon is challenged to compromise its needs (but, remember, need is not want. Need is experienced as a prerequisite for survival). For the Moon to function, it must allow the other planet (person or situation) to interfere with its instincts! It must agree that it cannot depend on itself for protection. The Moon in an opposition may "play with fire" or *go in the water over its head*. It must continually acknowledge the other planet's challenges to its fulfillment without being defeated by the adversary's influence. It uses the other planet to counteract need-based behaviors.

The Trine:

The nature of the trine is that the involved planets accept the influence of each other. They assume that the other is supportive. Input to one flows readily to the other; each drive serves the other. Obviously this kind of cooperation means that there is little interference in Sign fulfillment. But the essence of the planet with whom the Moon forms a trine may be something that the Moon would be better served by questioning. All the trine means is the the two energies are "yes-men" for each other. They accept the assumptions and urges of the other planet with ease. They "buy" and "invest in" the changes that the other planet suggests. The tension of the square or opposition, the strain that held each in check, is absent. The information gathered through the two planets is considered correct and complete; it's *no problem*. Input that might contradict their story is dismissed even if selected. Trines generate complacency and satisfaction. The satisfaction is internal and creates an expectation that the environment will be equally cooperative. The trine causes, in effect, one planet to vow to the other, "If you lie, I'll swear to it." Trines can result in a closed-loop manner of perception and behavior. In the absence of conflict, alternatives are not sought and behavior patterns can become entrenched.

Trines formed with the complicated energies of the trans-Saturnian planets or some of the more pernicious asteroids can mean that the Moon combines the energies in every manner without objection, simply accepting the attitudes and event structures that they bring. A Moon trine Pluto can assume that, *of course*, some domination and intensity accompanies fulfillment of emotional and security needs. The Moon trine Lilith agrees to exchanges of rejection based on need or mood. There is facile acceptance of experiences described by combining the trining planets.

Since one planet does not *arouse* the other, alertness also suffers, as does awareness of the potentials in environment and experience. The

trining Moon can feel comfortable and self-assured with the kinds of information it selects because it has no other drive (planet) "second-guessing" it. It can, in fact, become so comfortable with the confirmation that it receives that it increasingly accepts less and less input.

Two planets or energies in trine become self-reliant. In performing their tasks for the personality, they look to others neither for confirmation nor approval. They have "the" answer.

Rarely does any planet, much less the Moon, enjoy the luxury of having only trines to support its perceptual and behavioral scheme. Not only must it contend with Sign and House disparities, but there are, likely, some planets, points or asteroids that form aspects to challenge the Moon's contentment. These dissonant notes are mediated by the trine. The friction and tension of the harsher aspect is channelled through the trine. It becomes, theoretically, a *relief valve*. However, the essence of the involved planets must be the source of the primary evaluation. Two examples will serve to distinguish the possibilities.

With a Moon-Mercury square, the emotions and conditioning continually interfere with or contradict what the mind is trying to do to help the personality. If Saturn were to trine (or sextile) Mercury, it would offer "concentration, structure and patience" as a way of solving the tension of the square. If we then examine a Moon-Pluto square and see "brutal suppression" of [Moon] memories, needs and emotions, and add a trine from Mars to Pluto, the "outlet" produces "power-motivated/driven displays of temper, anger and initiative." The *mediation* or *channel* provided by the trine is an outlet. It has no consistent adjective.

No aspect carries a consistent adjective. A square, for instance, is a lousy two step, but it makes a terrific tango!

The Sextile: LOVERS — AMBIVALENCE

While all of the aspects are a mixed blessing, this is especially true of the sextile. *Sextiles from the Moon promote an increase in learning and application of the data that the Moon gathers in fulfillment of its needs.* This sounds innocuous enough. Again, however, the sextile to an aggressive or overly complex planet or asteroid will simply produce situations wherein the Moon has to exercise and stretch its needs because someone else has brought them a strong dose of the other planet. To illustrate: with a Moon-Neptune sextile, the Moon will attract people and situations that exemplify Moon-Neptune problems. Moon then must "learn" and take advantage of this opportunity. The sextile is rather like a more difficult aspect seen through the eyes of an eternal optimist.

The sextile represents chances to learn, organize, develope skills and re-structure drives. This is part of the reason that it gravitates toward other perceptual systems (people) who have the very same planets in *different* aspectual combination. These others put the Moon sextile in a

position where it must effectively demonstrate skill in combining itself with the other planet or point. The sextile is "shown" what will happen if it isn't astute about the management of the pairing because it attracts people and situations who are in greater crisis with the combination. The Moon that forms a sextile must make an impression of data that incorporates and encourages cooperation from the other planet.

The Semi-Square:

In semi-square, the Moon is cautioned to hone its ability to blend the other planet into its function and manifestation. The two do not take utterly dialectic positions by Sign or House, but the nature of the energies may require some management to maintain stability. The nature of the aspect urges choices between change and preservation, and the Moon must use the semi-square planet to walk that line.

The Semi-Sextile:

The semi-sextile represents a pause or a self-check. It reminds the Moon to "make sure" it is incorporating the point or planet, that it hasn't forgotten it. The planet that sits thirty degrees from the Moon is not an albatross but it does seem to carry elements of conscience. It asks the Moon to make "periodic examinations" (of its function and manifestation) to ascertain that the other planet is taken into proper consideration and allowed to support the Moon instead of distract or hamper it. There is some tendency to act out or repress (waxing/waning) the needs to serve the planet, point or asteroid in aspect, along with an indecisiveness regarding dependence-independence behaviors.

The Sesquiquadrate:

The Moon (and its understanding of input and responses) views the planet in sesquiquadrate as a restriction. In order to mollify the planet, the Moon has to stifle its needs. The attitudes and circumstances proscribed by the planet are generally projected or/and attached to an external source. It is assumed that someone else or some situation outside of the Self is *the reason why* the Moon can't comfortably settle into fulfillment. Periodically, the Moon will rebel and overstate its Sign, House and nature with astonishing strength. "You cannot hold me back any longer," it says to the (Self-)Other; "I will not let you use that planet on me anymore." The relationship conflict is solved (until the next time).

The Inconjunct: #6 = ADJUSTMENT

The Moon here feels trapped in a web of insecurity and adjustment. It feels guilty about its neediness and response to others, but it recognizes that it must continually work at improving its reactions and

perceptions. The aspect is analgous to an internal message that says: *Do It Better, Do It More.* If the aspect is waxing, the Moon feels that the message is meant for him. He must adjust and he must try harder and he must do more. If the inconjunct is waning, the Moon is sure that the message is meant for someone else. He uses emotions and responses to tacitly cue others to "Do Better, Do More" for him (so he won't have to change and remain on the merry-go-round of adjustment and analysis of his needs and perceptions).

Other "Tension" Aspects:

Mathematical increments of 105° and 165° also introduce conflict and tension for the Moon (and other planets, points and asteroids so configured). The 105° and the 165° can be compared to *crisis transitions* between the square and the trine (the 105°) and the inconjunct and the opposition (the 165°). Each aspect incorporates elements of its neighbors. It feels "caught between" and manifests "now like one, now like the other." It is neither, and represents an attempt to *move beyond* or *progress* into the next phase relationship. The attempt to change and escape the confines of the former aspect/behavior generates enough friction to attract continual events in the natal and transit chart.

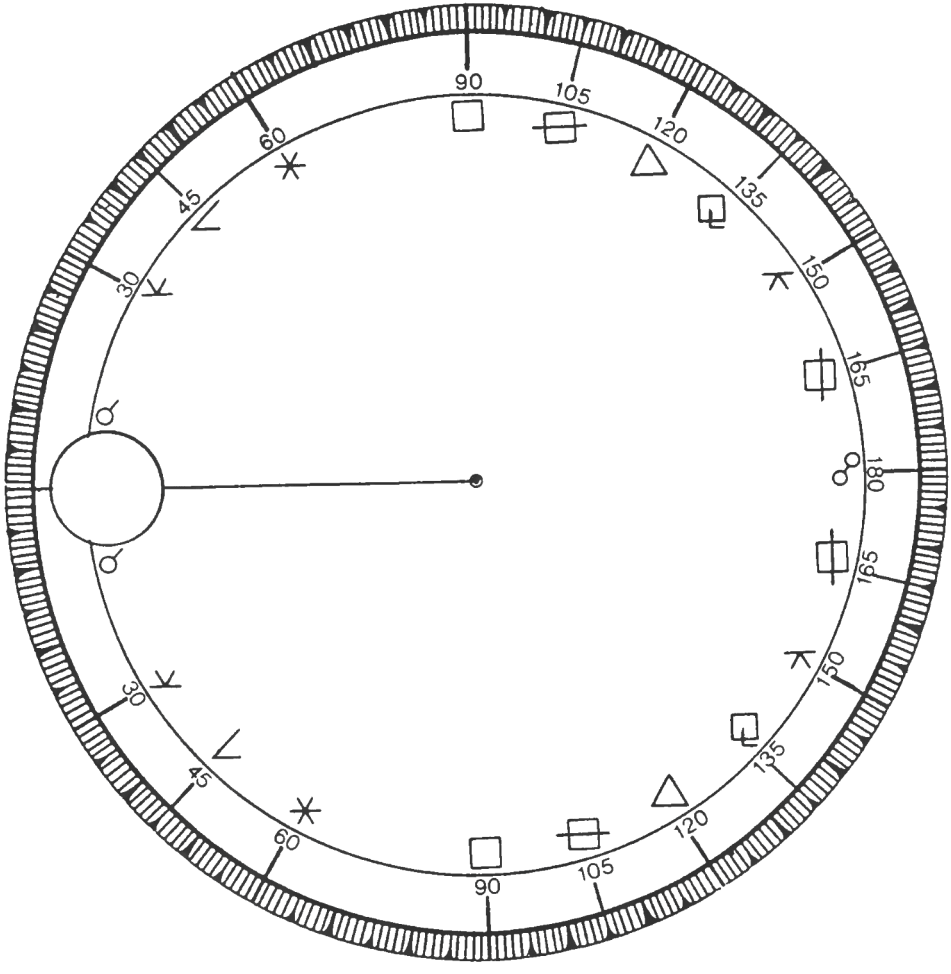
As astrology reaches for a more comprehensive model of experience, these aspects and other multiples and divisions of 15° are also under examination.

The Aspect Pattern:

Much attention is given to the Grand Configurations: the Grand Trine, the T-square and the Grand Square (and their variations). Those traditional patterns are useful guidelines to establishing the stresses that are registered by the Moon as it attempts to convey impressions and perform its other functions. In fact, however, each Moon (and each planet, point or asteroid) is part of a marvelously complex ***Grand Configuration.*** In order to assess the Moon (or any point in the chart), it is necessary to note **all** of the aspects it carries.

> By placing the Moon (or other target element from the chart) at the subject line (and noting both its Sign and House position) in the following wheel and filling in ALL the aspects, you will be able to view the *comprehensive pattern* and more nearly achieve a graphic of the total behavioral response, pressure and interaction of the point (along with the kinds of events that shape it). As the Moon, interactively, functions for and from the chart, it must handle requests, challenges and dialogues with ALL of the aspecting energies.

Aspect Pattern Analysis



[Fig. 1.5]

In order to facilitate recognition of the odd increments or unfamiliar aspects, the following chart lists 45° and 105° points from every fourth degree in the zodiac. The sesquiquadrates can easily be discerned from the table as they are the opposite points in the zodiac from the two semi-squares. By adding thirty degrees (forward) to each of the sesquiquadrates or one sign from them toward the opposition, you will have the two points that are 165° from the target degree.

Aspect Table

Degree	+45	-45	+105	-105
00 Aries	15 Ta	15 Aq	15 Ca	15 Sa
04	19 Ta	19 Aq	19 Ca	19 Sa
08	23 Ta	23 Aq	23 Ca	23 Sa
12	27 Ta	27 Aq	27 Ca	27 Sa
16	01 Ge	01 Pi	01 Le	01 Cp
20	05 Ge	05 Pi	05 Le	05 Cp
24	09 Ge	09 Pi	09 Le	09 Cp
28	13 Ge	13 Pi	13 Le	13 Cp
02 Taurus	17 Ge	17 Pi	17 Le	17 Cp
06	21 Ge	21 Pi	21 Le	21 Cp
10	25 Ge	25 Pi	25 Le	25 Cp
14	29 Ge	29 Pi	29 Le	29 Cp
18	03 Ca	03 Ar	03 Vi	03 Aq
22	07 Ca	07 Ar	07 Vi	07 Aq
26	11 Ca	11 Ar	11 Vi	11 Aq
00 Gemini	15 Ca	15 Ar	15 Vi	15 Aq
04	19 Ca	19 Ar	19 Vi	19 Aq
08	23 Ca	23 Ar	23 Vi	23 Aq
12	27 Ca	27 Ar	27 Vi	27 Aq
16	01 Le	01 Ta	01 Li	01 Pi
20	05 Le	05 Ta	05 Li	05 Pi
24	09 Le	09 Ta	09 Li	09 Pi
28	13 Le	13 Ta	13 Li	13 Pi
02 Cancer	17 Le	17 Ta	17 Li	17 Pi
06	21 Le	21 Ta	21 Li	21 Pi
10	25 Le	25 Ta	25 Li	25 Pi
14	29 Le	29 Ta	29 Li	29 Pi
18	03 Vi	03 Ge	03 Sc	03 Ar
22	07 Vi	07 Ge	07 Sc	07 Ar
26	11 Vi	11 Ge	11 Sc	11 Ar
00 Leo	15 Vi	15 Ge	15 Sc	15 Ar
04	19 Vi	19 Ge	19 Sc	19 Ar
08	23 Vi	23 Ge	23 Sc	23 Ar
12	27 Vi	27 Ge	27 Sc	27 Ar
16	01 Li	01 Ca	01 Sa	01 Ta
20	05 Li	05 Ca	05 Sa	05 Ta
24	09 Li	09 Ca	09 Sa	09 Ta
28	13 Li	13 Ca	13 Sa	13 Ta

Degree	+45	-45	+105	-105
02 Virgo	17 Li	17 Ca	17 Sa	17 Ta
06	21 Li	21 Ca	21 Sa	21 Ta
10	25 Li	25 Ca	25 Sa	25 Ta
14	29 Li	29 Ca	29 Sa	29 Ta
18	03 Sc	03 Le	03 Cp	03 Ge
22	07 Sc	07 Le	07 Cp	07 Ge
26	11 Sc	11 Le	11 Cp	11 Ge
00 Libra	15 Sc	15 Le	15 Cp	15 Ge
04	19 Sc	19 Le	19 Cp	19 Ge
08	23 Sc	23 Le	23 Cp	23 Ge
12	27 Sc	27 Le	27 Cp	27 Ge
16	01 Sa	01 Vi	01 Aq	01 Ca
20	05 Sa	05 Vi	05 Aq	05 Ca
24	09 Sa	09 Vi	09 Aq	09 Ca
28	13 Sa	13 Vi	13 Aq	13 Ca
02 Scorpio	17 Sa	17 Vi	17 Aq	17 Ca
06	21 Sa	21 Vi	21 Aq	21 Ca
10	25 Sa	25 Vi	25 Aq	25 Ca
14	29 Sa	29 Vi	29 Aq	29 Ca
18	03 Cp	03 Li	03 Pi	03 Le
22	07 Cp	07 Li	07 Pi	07 Le
26	11 Cp	11 Li	11 Pi	11 Le
00 Sagittarius	15 Cp	15 Li	15 Pi	15 Le
04	19 Cp	19 Li	19 Pi	19 Le
08	23 Cp	23 Li	23 Pi	23 Le
12	27 Cp	27 Li	27 Pi	27 Le
16	01 Aq	01 Sc	01 Ar	01 Vi
20	05 Aq	05 Sc	05 Ar	05 Vi
24	09 Aq	09 Sc	09 Ar	09 Vi
28	13 Aq	13 Sc	13 Ar	13 Vi
02 Capricorn	17 Aq	17 Sc	17 Ar	17 Vi
06	21 Aq	21 Sc	21 Ar	21 Vi
10	25 Aq	25 Sc	25 Ar	25 Vi
14	29 Aq	29 Sc	29 Ar	29 Vi
18	03 Pi	03 Sa	03 Ta	03 Li
22	07 Pi	07 Sa	07 Ta	07 Li
26	11 Pi	11 Sa	11 Ta	11 Li
00 Aquarius	15 Pi	15 Sa	15 Ta	15 Li
04	19 Pi	19 Sa	19 Ta	19 Li
08	23 Pi	23 Sa	23 Ta	23 Li
12	27 Pi	27 Sa	27 Ta	27 Li
16	01 Ar	01 Cp	01 Ge	01 Sc
20	05 Ar	05 Cp	05 Ge	05 Sc
24	09 Ar	09 Cp	09 Ge	09 Sc

Degree	+45	-45	+105	-105
28 Aquarius	13 Ar	13 Cp	13 Ge	13 Sc
02 Pisces	17 Ar	17 Cp	17 Ge	17 Sc
06	21 Ar	21 Cp	21 Ge	21 Sc
10	25 Ar	25 Cp	25 Ge	25 Sc
14	29 Ar	29 Cp	29 Ge	29 Sc
18	03 Ta	03 Aq	03 Ca	03 Sa
22	07 Ta	07 Aq	07 Ca	07 Sa
26	11 Ta	11 Aq	11 Ca	11 Sa

Key:

♈ Ar *Aries*	♌ Le *Leo*	♐ Sa *Sagittarius*
♉ Ta *Taurus*	♍ Vi *Virgo*	♑ Cp *Capricorn*
♊ Ge *Gemini*	♎ Li *Libra*	♒ Aq *Aquarius*
♋ Ca *Cancer*	♏ Sc *Scorpio*	♓ Pi *Pisces*

Example: After noting the sign increment aspects (such as the semi-sextiles, the sextiles, the squares, trines, inconjuncts and opposition), locate the other tension aspects to eleven degrees of Scorpio. In the degree table above, we find 10° Scorpio, so we interpolate by adding one degree to each of the figures. Thus, the waxing semi-square is 26° Sagittarius, the waning semi-square is 26° Virgo. The waxing sesquiquadrate is 26° Pisces, and the waning sesquiquadrate is 26° Gemini. The 165° increments are then found in the two signs that flank the opposition; they are thirty degrees after the waxing sesquiquadrate and thirty degrees before the waning sesquiquadrate: 26° then of both Aries and Taurus are 165° from the eleventh degree of Scorpio. The waxing 105° occurs at 26° Aquarius, and the waning, 26° Cancer.

*NOTE: The classification of aspects under "good" or "bad" labels is unworkable. To allow such connotations in the presence of a pliant *reality* is absurd. Judgments severely limit analysis, understanding and use of the chart as an instrument.

By seeing the Moon (and every other point in the chart) as the focus of its own Grand Configuration, subject to interaction in or direction by yods, kites and other familiar patterns, an understanding of the perceptual *reality* that the planet bears can be built. Aspects reflect the resistance/tension or acceptance/release forces that a planet registers, and a comprehensive view of this pattern will become increasingly significant as we discuss the assumptions of the Moon and other planets. These patterns mirror the interactive *reality* of the Moon (or planet); they describe the "sense of" the world that is gathered against the force of or in cooperation with the aspecting planets. **Both the internal representation of data and the interaction in the world of event manifestation is congruent with this total Aspect Pattern.**

Section V. The Perceptual Complex of Sign, House and Aspect Pattern

We are analyzing in such detail in order to get a panoramic view of the *reality*-proscriptions that the Moon (or any other planet) registers. This total picture represents the Perceptual Complex which the Moon, in a Sign, in a House and subject to Aspects, finds itself. As we've seen, some Moons are uncomfortable due to House tenancy. If we consider a Scorpio Moon in the Eleventh House, we know that the Sign asks for intensity, and drives the Moon to alienate others due to power, domination and ego struggles. (And, yes, I am simplifing for the sake of this illustration.) Now, ask that drive to operate in an Eleventh House context, in some impersonal or group activity. Scorpio isn't impersonal, and its *passion* is ill-suited to group involvement or friendship. What is likely to happen?

- The intensity and emotionalism can be repressed because of the need to maintain position within the group, but will surge under duress so that indifference becomes a mask for accelerating levels of emotionalism.

- The House can create disinterest in others' values or motives; attempts to control with indifference will be partially successful.

- The self-regenerative, confrontational thrust of Scorpio is disdained because it intensifies the perception that one is different or a misfit.

- There can be attraction of friends who are psychologically intense (and who attempt to engage the Moon in emotional discovery). The House may then encourage the Moon to distance itself from the fires that it unconsciously sets at every turn.

- The personality may feel that the only way it can handle the struggle for power and domination is to become separate or seemingly indifferent to the attempts of others to engage him on deeper levels.

The Sign and House combination bear inherent conflicts. Under resistance aspects, the tension between Sign and House will be extended. The difficulty of attempting to create a dialogue between House and Sign will be magnified. The efforts to use House-Sign combination behaviors will be ineffective. The "mixed message" will create inner and outer stress. Aspects from planetary energies that *lock into* the Sign-House conflict will highlight one or the other of the behavioral choices. *Ie.,* Under a square from Pluto, for example, the Eleventh House Moon in Scorpio will be less able to use the Scorpio energy to effect indifference. His aloofness is only marginally successful as a tool for domination. But, should there be a trine from Uranus, the aspect and planet then support a

particular segment of the behavorial menu of the Moon. The aspect encourages and agrees with the Moon's option of emotional distance and disruption.

This is another reason that aspects must be considered in detail. Each planet encourages or meshes with another planet, Sign, or House in a particular and special way. The Scorpio Moon in the Eleventh trine Venus is very different than the same Moon trine Saturn.

The aspects support certain behaviors of the House-Sign compatibility. A House can so influence the Moon that it will relinquish some Sign qualities in order to at least achieve comfort in the House. An example of this occurs when a Scorpio planet occupies the Second House. The Moon feels a need to choose between issues required by the Sign OR the House: Shall I "refuse to budge" and drive others to the wall? Or shall I instigate crises and watch THEM attempt to maintain the status quo? This kind of weighing of alternatives occurs on every level of the urges of both House and Sign. The Moon may elect to limit the Scorpionic drives for material security. And the kinds of choices that are made are described by the Aspect Pattern and planets. The Moon needs to adapt; it needs to create compatibility between the House and Sign (and this is true of other planets as well). It must find a way to manage and channel the combined influence. The aspects indicate whether the Moon's "plan of action/behavior" is workable; the planets or points in aspect explain what's comfortable or stressful for the Moon.

Other than Aries-Rising charts, where the House-Sign mesh promotes very direct behaviors, every Sign and House combination contains dualities. While the Moon would prefer to *use its Sign* in the arena of the House (*to do House-related activites*), there may be such a contradiction that the Moon must find alternate behaviors and reaction patterns. To see this search to accomodate the Sign, House and Aspect Pattern, begin by reading the Sign delineation that reflects the *natural ruler* of the House of your natal Moon. For example, if the Moon is in Leo in the Twelfth House, read the suggestions for a Moon in Pisces in addition to Moon in Leo.

Then read, under the House delineations, the House of the natural ruler of your Moon as well as the House in which it is actually posited (you would review the Fifth House placement because Leo is the natural ruler of the Fifth). The Twelfth House Moon in Leo presents enough incongruence that the Moon must search for adaptations that will allow both Sign and House some satisfaction.

Look then to see how the Aspect Pattern supports special segments of the attempt to accomodate.

By adding these refinements to how the Moon must manage input to adapt to the proscriptions of the chart, you are building a fuller picture of the equation you use to measure, accentuate and select that part of the environment that you dignify by recognition:

MOON = ASSUMPTIONS REGARDING THE NATURE AND POTENTIAL OF REALITY

THE ASCENDANT IS HOW WE COPE WITH THESE ASSUMPTIONS

Moon ▶ Impression-ability (per imprint process)
Sign ▶ Shading and filtration to suit the methods and goals
House ▶ Attempt to function through a sphere of activity
Aspects ▶ Additional resistance or selected support of the Moon's effort to choose input that sustains both function and adaptation.

House/Sign Complex ▶ Tensions & harmonies requiring enhanced perceptual skills

Thus:

Moon + Sign + House (Compatibility) + Aspects = Assumptions regarding the nature and potential of *Reality*

And it is the complexity or tension of management and adaptability that generates awareness and excites the impulse to experience. This equation maintains its own peculiar sort of balance. It is a statement of a truth that we use to limit, justify and interpret that part of the stream of potential that we recognize and label *reality*.

Do you remember diagraming sentences in grammar school? Place the Moon as the subject of the sentence as it will "do" the action. The verb here will be "assumes" but you may use the words: filter, select, choose, magnify or recognize, if you wish. The Moon is heavily modified by the requirements of the Sign, House and Aspect Pattern. The Moon's adjectives become, interchangeably, adverbs. The object of our equation, the recipient of the action is experience/*reality*, but the tacit object is Moon because its perceptions are a preliminary of a task it performs for the personality. The sentence becomes:

Moon ¦ assumes ¦ ~~*Reality*~~ Moon

DO NOT BELIEVE THIS. Write your own equation; delineate, explicate and observe. Take notes. Watch your Moon in action. Save faith for the ineffable because we may come to that. For now, you are a mathematician, balancing equations, or a philosopher, designing syllogisms, or a grammarian, seeking structure and meaning by attempting to diagram a very complex sentence. The examination of your role as playright or metaphysician will have to wait. For now, suspend judgment and gather data. Send your Moon into the field; let it go on its experiential "dig." What *reality* does your Moon assume? What's *out there*?

~~~~~~~~
~~~~~~~~

THE GREATEST SHOW ON EARTH

Language, Mercury, is both the barker and the announcer of the human circus. Under its direction, all three rings are full, and within: trained dogs and clowns, acrobats and, oh my, lions and tigers and bears!

MOON - OUR RELATION WITH THE MOTHER

Section I: The Impact of Retrogradation and Interception

QBL. ALL INFLUENCES PASS THROUGH THE MOON - OUR MOTHER CONCEP

The Moon is the port of entry, the first curve in the maze. But the labyrinth that *reality* must run is long, and has a large number of intriguing turns. These turns are represented by the planets, points and asteroids. So, in analyzing the Moon in such detail, we have been practicing. As the Input Model suggests, the Moon-Ascendant complex permits screened information to enter the larger system. Their data is then passed to Mercury. WHAT MEANING WE MAKE OF MOON ASCENDANT INPUT

Mercury also has a Sign, House, Aspect and Compatibility Complex. It too can be placed in Houses that disdain its nature and disregard its rationality. It too can be saddled with Signs that all but defy the attempt to communicate or process data in a logical manner. It too can form aspects that resist or enhance the job it's attempting to perform for the individual. And this is true of each of the other planets, points and asteroids in a chart. Each of them must run the gauntlet of Sign, House and Aspect Pattern. And, other than the Sun and personal points, each of them is subject to the additional perceptual phenomena of Retrogradation and Interception.

Retrogradation:

Each factor in the chart uses its nature or essence to find congruence in the environment and then to install an imprint or schematic. Just as the Moon *makes a connection with* the mother-symbology and uses it as an interactive pattern (*ie.*, the impression of that link represents the internal response or link with Feeling-Self and the response to others on

Moon-levels), each of the other planets, points and asteroids finds parallel data to construct a model of meaning and mode of expression for its urge.

The retrograde model may be sought or imprinted prematurely; in the attempt to formulate an understanding of the energy-as-urge, there is some distress regarding the available model. The example may have covert implications or be framed in a *negative context* ("This is NOT how to do it.") There is some excess through the model; it acquires such magnitude that the system is unable to assimilate it. Because of the integrational fragmentation, some of the impact is repressed and exerts a diffuse, subliminal pressure. In its attempt to match the inner urge with an outer model, the system registers a discrepancy. And again, this discrepancy is interactive. Each factor in the chart has a task or job to perform for the personality; each factor in the chart is both an internal representation and an external behavior. The retrograde energy is experienced and manifests out of the complexity of the imprint example.

One of the most fascinating facets of retrogradation is the recognition and memory of what in the early experience *might have* caused this psychological "glitch" or residue, but the system perceives itself as insulated or separate from the effects of the "negative" way the retrograde energy was demonstrated in the environment. There is a perception that one is *okay, in spite of what happened.* The attitudes, behavior and event participation do not match this belief system! But the attitude reflects the perceptual scheme that attends the urge: there is some disconnection and fragmentation. The retrograde urge bears a discordant note. It carries elements of denial and refusal (of the need for characteristic personal fulfillment of the urge and of the efforts of others to act on and succeed through the urge). The retrograde energy is tagged, through the imprint, with a label stamped: Something's Wrong. Behaviors that spring from that planet or point are lateral or passive, allowing for projective tendencies.

Even without Seventh House placements or oppositions, the retrograde point can be enacted by others in ways that replicate the experiential history of the drive. The perceptual agenda that is attached to the retrograde causes hesitation; the system fears consequences and experiences anxiety. It is reluctant to act on the drive in a straightforward manner. When the system reaches in for information from the retrograde, it also receives a subconscious stricture. Direct use of the point or planet is censured, so that the retrograde energy is not experienced or displayed in the expected or conventional manner. Regardless of the type of aspect, the representational process occurs.

Retrogrades, then, are highly significant in determining perceptual cues. Because of the complexity of the imprint, the retrograde will make excuses for what is done out of that drive, will experience some diffuse fearfulness, and will exhibit the energy in a non-typical manner. The system may feel that it has been on "the losing end of the stick" through events (and people) who represent the retrograde planet or point in the

experience. There may be a sense of inadequacy in connection with that part of the personality; there may be difficulty asserting the energy (so that others are given tacit permission to over-assert its influence); there may be withdrawal and considerable frustration and impatience. There is apt to be a view that the retrograde's *function* is unsuccessful in serving the individual needs.

Interceptions:

There are some similar elements between retrogrades and interceptions. The intercepted energy is also prevented from *normal* (sequential) modeling and experience. The system is asked to refrain from expression of that intercepted energy. It is asked to "hold it in" or restrict the planet's needs *for the sake of another* (or due to an already conflictual environmental situation). It is told, in essence, that it will have to delay or relinquish the system's attempt to manifest and achieve use of the energy. In perception, the "information" and urge of the planet experiences some victimization. The planet carries the concept that use of the planet increases the difficulty of another. The planet counters its own expression to "make room for" the needs of others. It has a "not-here, not-now" orientation. The sacrifice is made with the system as well as in the environment. The planet is pushed into the background. It suffers, in expression, anxiety and enforced repression. It cannot find the *right time or place* to fulfill its needs, and, after looking and waiting, and waiting and looking, the urge either erupts or experiences an enormous sense of defeat.

In perception, both retrogrades and intercepted planets see the enviornment FROM THEIR CONTEXT OR IMPRINT. The content and *meaning* of data is viewed from their point of reference in the chart. It is relayed to the system and enacted in the enviornment from the perspective of the chart position. Both phenomena will complicate the management of input within the House and Sign; both impart the significance of matched data to the planets or points in aspect.

Aspects will resist or support selected portions of the retrograde or intercepted data according to the nature and essence of the involved planets. For example: Neptune in aspect to an intercepted planet will accentuate the exploitation-compassion theme that is inherent in the interception. Configured with a retrograde, Neptune will increase the subliminal or sub-conscious portion of the retrograde effect.

Supportive aspects will allow the retrograde or intercepted planet an alternative or an option. The aspecting planet allows for some re-direction or use of the retrograde or intercepted energy. The tension aspects will challenge the position and "knowledge" of the retrograde or intercepted energy by continually initiating a dialogue that criticizes the retrograde or intercepted planet for ALSO hampering the efforts of the aspecting energy ("...if it weren't for you and your reluctance, I could...or I wouldn't have to..."). The planet in resistant aspect is apt

to *blame* the intercepted or retrograde planet for his own trouble (by Sign and in House).

The impact of both retrograde and interceptive effects must be considered as distinct alterations of the function and nature of the planets or points as disseminators of data within the system.

Section II: The Ascendant, Planets and Sun

The Ascendant not only delivers its original or birth information to the Moon, but it continues to file updated reports. The birth impression prepares the system for immersion into newness; it reflects *what it takes to survive* the daily life. The Sign and Aspect Pattern indicate the adopted method of meeting or dealing with experience. The Ascendant has, perhaps, less integrity than the Sun in representing the individual, but it is characteristic in its own way; it represents how the system acts-out the self. It is a modifier and a mediator of the Sun-Moon phase. The Ascendant is the attempt TO COPE (not only with the challenges of the environment but with the inner challenge of immediate and physical adjustment). Aspects indicate inner/outer resources and resistances to this defensive structure.

The Sign of the Ascendant is the primary coloration of its data. The Ascendant perceives that the use of the Sign will assist adaptation. The Sign initiates a dialogue with its ruler to gain additional information. *Ie.,* a Gemini Ascendant is sensitized to the informational reference of Mercury; a Libra Ascendant looks to Venus; a Scorpio Ascendant uses Pluto to add to its store of information. It draws the House and aspectual significance of that ruler to it as part of its attempt to handle the impact of experience. An Aries Ascendant incorporates the natal House of Mars (along with the total "meaning" of that Mars) as part of its "face" and routine. Thus an Aries Ascendant with a Third House Mars is talkative and outwardly curious; an Aries Ascendant with an Eighth House Mars is neither! And a Scorpio Ascendant with a retrograde Pluto is not the same "perceptual or behavioral animal" as the Scorpio Ascendant with a direct Pluto (regardless of the House)! The Ascendant looks to its ruler for more information, resources and an arena of experience (a "House") in which to act. Its perception of the Sign is dictated by the House and configuration of its "ruler" (the planet with whom it forms a natural Sign-to-*nature* affinity). The ruler is the energy that has the best understanding of its Sign.

The informational index of the Ascendant is subject to its aspects. Every aspecting planet influences and is incorporated into the Ascendant's attempt to adjust to or cope with *living.* Jupiter advocates humor and camaraderie; Mercury is sure that talking and learning are the answer; Mars wants to encourage independence and self-assertion. Each planet has "a plan." Supportive aspects assist the Ascendant's Sign and effort; they not only "agree with" the Ascendant, but they offer helpful hints and extra

resources. Resistant aspects object to the Ascendant's manner of adapting to the environment; they undermine its defenses; they represent an area of information and experience that keep the Ascendant from getting comfortable in life. They, in effect, say, "Your *act*/attempts-to-cope may work on everybody else, but not on me." The Ascendant must *make an exception* for this planet. Instead of using it to cope, the Ascendant must cope-with-it; the planet resists incorporation; it challenges all that the Ascendant is trying to do. It can block or alter the expected Sign behaviors. It affects the appearance, the defenses (both physical and psychological), and the ability of the Ascendant to establish a workable niche for the personality.

Since the Ascendant's view of *reality* is such a large part of the information-bundle that is passed to the Moon (originally and continually), it's important to recognize how detailed the information is. To make this graphic for yourself, form some sentences that illustrate how your Ascendant ACTS. Look in a mirror and see the Sign and Aspect Pattern. In your imagination, walk into a crowded room of strangers. How does the Sign suggest you behave? What do the aspects tell you is going to happen? What resources will you draw upon in this new situation? Your Ascendant *announces* who you are; it describes your *style* of accomodation to newness. Pretend that, as others in the room glance in your direction, they see your Sign, flanked by the planets in aspect. (Are you defensively "overdressed" or did you, absolutely, wear the wrong thing, *again*?) As you stand there in the doorway, what are you "counting on" and what is undermining your confidence?

To check for the integrational compatibility of the Ascendant, imagine yourself to be the kindest, dearest human being in the universe (and you are!). See your vulnerability and desire to *get along*. Create images of your Moon and Sun. Now let some misguided soul enter the picture and strap on a set of behaviors that force you to "act like" your Ascendant. You were just waltzing your way into the world, being, for example, an innocuous Gemini, and some idiot made the collosal error of hanging a Scorpio Ascendant on you. Or you thought you were all set for a Mercedes-convertible ride through life as a Leo, and, due to circumstances beyond your control, you were stuck with an economy-car-Virgo Ascendant. In these cases, you feel like you're living your life out of "the wrong house." You get up in the morning and go to the closet expecting to find lace, pastels and frills and there's nothing in there but mustard yellow jumpsuits. (And, by God, you HAVE TO wear them!) Of course, with kinder aspects to the Ascendant, mustard yellow could be your favorite color.

The aspects show how comfortable you are with your ability to cope and establish a daily routine or way of life that's acceptable. Just as you use the Ascendant to form that "first impression" of experience, you later use it to *make* first impressions. You see and respond to the demand to cope and adapt through the essence of the Ascendant (through the Sign, ruler and aspects), and that "story" is channeled into the Moon to be linked with its memory or reference base. It is part of the way that the system attempts to establish a constantly updated familiarity with new

input. It is part of the constant flow of information that the Moon feeds to Mercury.

☽ ASC - ☿ - ♂

Mercury then becomes the "center" of the system's football team; it receives the enviornmental or input-*reality*-ball. Taking the Moon-Ascendant suggestions, it then reads (selects) portions of the potential (according to its Sign, House and Aspect Pattern) and hands the ball to Mars for action. Mars, of course, also has Sign, House and aspect ideas. The environmental football must be as flexible as Jello and have chameleon qualities to survive this game! Mars uses its Aspect Pattern to "put the ball in play." Whether this "play" is a show-of-strength run right up the middle, courtesy of a direct Sign, or a clever end-around, starring Saturn, or a long bomb through Jupiter to Pluto in the end zone, each player, each planet, imposes its set or assumptive stance according to its chart position. Each personality drive plays the game according to its abilities and in such a way so as to justify its role in and perception of The Game.

Aspects may show that Mars is, figuratively, only three feet tall in a team of giants, and can't see over them to make his "passing game" work. A challenging aspect from Saturn may make him too aware of his father sitting in the stands; it may cause him to play so conservatively that he forgets the long pass altogether. Or, Mars may be in a social Sign, like Gemini, and do so much talking in the huddle that he is constantly being penalized for delay of game. As quarterback, Mars may be configured with Uranus and be so excited about trying some unconventional tactic that the other players (planets) are thrown off guard or subject to sudden injuries. There may be an aspect to Pluto that indicates that the game is played with "too many men on the field" or, even four touchdowns ahead with two minutes to play, Mars calls for a *coup de grâce*.

Mars must "act on" the information that the Moon has gathered and that Mercury has filtered and classified. Instead of listing the characterisitics and possibilities generated by the Sign, House and aspects of each of the planets, let's examine the basic drive and need they represent. By referring to the suggestions for the Moon Sign and House, you will be able to understand what these other planets are anxious to demonstrate to and do for the personality. I'll list a variety of functions that each planet serves so that you can formulate phrases and sentences to assess the assumptions about *reality* that are made by each of these sub-systems.

☿ Mercury:

Mercury's primary task is to understand or "make sense of" the data that is forwarded through the Moon-Ascendant. It is asked to make the a-

rational *rational!* And, it does it! The Moon tells Mercury what an item of input is *sorta' like*, and Mercury must apply categories and labels to the impression so that it becomes accessible, named information. It must take an impression and create a concept (that is congruent with its Sign, House and Aspect Pattern). Mercury takes the input of the Moon and decides, through its (Mercury's) position in the chart, what the input *means*. Mercury uses information to understand itself and the world. Mercury "explains" and justifies; it makes impressions reasonable and logical; it assigns a rationality to feelings. It looks for a reason to explain or validate *the feeling*.

So Mercury is the formulation of ideas and opinions; it is the ideation that links one piece of data to another. And it is the ability to USE that information—to learn, communicate and understand.

Mercury has the task of re-defining *perceived-reality* by using language. It reduces input to words, and to the linearity of logic. It characterizes the information to suit Sign, House and aspect needs.

Consider the Sign of Mercury in your chart. Is it in a Water Sign and seeking to satisfy emotional requirements and exchanges through mental means? Is in in an Earth Sign so that it is influenced by the practical application of information to such a degree that it is reluctant to entertain abstraction? How does the Sign of Mercury persuade it to color the exchange of information (when you "talk to yourself" and when you talk to others, what does the Sign require)? And, what about the House position? Do you have an Eighth House Mercury that is urged to put "mouth and brain" in the service of the Eighth House power/ego-destruction struggle? Must Mind continually assume an undercurrent in information and exchange? Do you have a Twelfth House Mercury that has received more information than it knows what to do with? Does the House flood the Mind with unresolved, sub-conscious items? Is there fear of being exploited by or through Mercury?

PEH—MOUTH GYP

Mercury indicates how the Mind and Mouth work. When you talk, how does Mercury shade what you say and how you say it? What do you consider to be "the pertinent information" in any long list of potential? Do the aspects permit free functioning and satisfaction of the need to learn and communicate, or is information scattered or opinions rigid? Are you glib, or afraid to open your mouth? Does fact gathering work for you or does an aspect distort factual content beyond what the Sign and House have done? When you attempt to analyze information, what planet or point (by aspect) bribes Mercury to see things his way? You are using Mercury to explain and rationalize the universe to yourself; what planet, by aspect, pressures the view in its favor? What do the aspects do to the natural curiosity of Mercury? Is Mercury's "job" for the personality sustained and supported or is it under tension? Which planets support? Which resist? And how do these complicate the *nature* of Mercury?

If Mercury is retrograde, what happened in the relationship with siblings to stimulate Mercury's caution? Does intuition compensate for

lacks in rote learning skills? Do conclusions preclude fact-gathering? What is the discrepancy that you feel in connection with words and people? If Mercury is intercepted, why did you have to "keep quiet"? What stake was there in "not figuring things out"?

By observing conversations, mental interests, the relationship with siblings, the involvement with learning, communication and paperwork, and the ability to have understanding exchanges with others, you will see your Mercury in action. Watch yourself blend the Sign and House; see how you (through other sub-systems) and others play the roles of your Aspect Pattern. Even the sound, rhythm, diction and pattern of your speech issue from the way Mercury is configured in your chart.

♀ Venus: #2

This is the drive to share, the need to be appreciated, and to achieve a measure of closeness and intimacy with others. It's the capacity to create balance and fairness in the life, and to trust to the ability to attract (rather than force or manipulate) good things into the life. Venus also defines the values (what's important enough to work for) and represents a desire "to be" or associate with the individual concept of beauty. Venus is esthetics and artistry. It is also money and finance.

As all of the planets and points are, it is a *pattern* that is built from the original model. It addresses the sociability and sharing that exists through the imprint of sharing-relating-loving. The complexities of these issues are explained by combining the Sign, House and Aspect Pattern.

To examine this, form some phrases that state your position on matters of love, relationship, art and money from the assumptive stance that Venus makes in your chart. Use all of the tools: Sign- House compatibility and the total Aspect Pattern. In the example of Venus in Cancer: I share/appreciate/value and "love"...by being "a good Mommy," by protecting feelings and taking care of others. Venus in the Second House: I show that I care and protect by offering stability and trying to insure material security. I want to be appreciated for my sensible sensitivity, and I want to have material investments and exchange in a relationship. Should this Venus receive a challenging aspect: I am sometimes self-indulgent and have inhibitions and requirements with regard to closeness and demonstration of affection. "Even though I'm loving and fair," says Venus, "it doesn't work well in my life. It's not enough." Venus needs to be appreciated and valued; the aspects indicate how well rewarded it is for its efforts. Venus is also the ability to appreciate and to value; it shows what is valued. One shares the value that is placed on the Sign and House; one looks for and attracts people who have some innate understanding of the Sign, House and Aspect Pattern (people who *understand* Venus in ways that are similar).

Venus is the appreciation of the feminine or of femininity. Whereas the Moon is biological and maternal, the Venus drive is more behavioral.

What is "feminine" (according to the Venus in your chart)?

Venus is fairness; it is a balancing of accounts. Are you appreciated? Do you get treated "fairly" or is *fare* only what you pay to ride a bus because of the configuration of Venus? If life simply isn't fair, the reason is described by the hardships of Venus. See aspects in terms of what is valued or what one neglects to value. Venus describes the "style" of sharing and the priorities in a loving relationship. Is the sharing overwhelmed by the nature of a conjoining planet? Would you "share-love better" if it weren't for the restrictions imposed by a resistant aspect? Does a supportive aspect sustain a singular view of interaction?

Say: *I really like...*and let the Sign complete the sentence. Try this again, this time allowing the House to supply the object. Try it one more time permitting the aspects to comment. You define and find data that match your understanding of and through Venus.

If Venus is retrograde, how does it attract reversals of the Sign and House? Does it engender perceptions and behaviors that preclude social adjustment? Are there feelings that "getting along" is an intrusion on the integrity or a silly, superficial compromise? Is there more than a little disdain for "pleasing others" and for financial gain? Is there some mutual rejection of value systems that is illuminated in events? Is there some imbalance in the attraction-repulsion principle?

♂ Mars:

With this sub-system, you can begin your observations with: I act in my own behalf...or, I am self-assertive...I feel the inner "fight" mechanism go into gear when...I am able to satisfy my wants and desires...my temper gets aroused when...I use my physical energy...I handle my need to have something to do by...(Now go back and fill in Sign, House and aspect abilities and limitations).

Mars is responsible for all of those things. It is the enaction of the personality; it is what you feel you must DO and it is parcel of your defense system (defenses that are not adaptative but conflictual). Mars is the ability to say "No" and to act in your own best interests. It is your access to anger and action. It is the willingness to cause conflict for the sake of self-expression.

What happens with Mars in Libra? How can one "be assertive" through Mars and still be entirely considerate of the rights and needs of others? What happens to the anger? And what about Mars in the Sixth House? Much energy may be expended in routines and detailed tasks, but the temper is subject to criticism and guilt as well. Consider the impact of aspects. Uranus can create impulsiveness and willful disruption. To the Moon, Mars may act in ways that block security and need fulfillment. Saturn can inhibit or direct the energy of Mars, and will likely do both! Neptune can cause a wasting of energy, or a dissipation of needed aggression and

WHERE WE ACT OUT BEING OURSELF

effectiveness. Any planet or point in aspect can require that Mars, first and foremost, serve its interests. Supportive aspects may narrow the energy expenditure in rigid directions (so that the tension of additional, resistant aspects is sublimated through the supportive planet). One may have "loads of energy" then, but only for specific areas of the life. How permissive and congenial are the Sign and House to the *nature* of Mars? Is it reasonable to expect Mars to function in a way that blends the Sign and House? What concessions does Mars have to make with its *nature* in order to operate in the Sign and House? And what "requirements" are placed through aspecting points or planets? What *statement* do the aspecting points make? (*Ie.*, Saturn: "You can act...cautiously, and prudently, and after some delay.") How *assertive* do the aspects allow Mars to be? What does the Sign, House and Aspect Pattern do to the need to have access to a healthy anger and defense system? As you use Mars to act-out-being-yourself, do the Sign, House or Aspect Pattern create mixed messages (to you and to others)? When you're angry, what kind of a "tape" plays in your head to justify or block that energy? What makes you angry? Can you DO things in your own best interests? What kinds of situations and what kinds of people play the roles of the Aspect Pattern? What inner perceptions or beliefs attend your understanding of Mars? What keeps you from doing? How do you "go for what you want"? You have an ideal of masculinity and assertion through Mars; how does its position in the chart manifest in your life?

If Mars is retrograde, what subliminal memory or fear inhibits initiative? There may be a tendency to "broadcast" anger rather than act on it; there may be a tendency to linger in passive-aggressive behaviors until the anger or defensiveness rises to an intolerable (and inappropriate) level. An inability to act independently may make a mockery of other personality traits. Any situation that demands a Mars response will trigger anxiety and bear implications beyond the immediate interface. Uses of the Mars energy are ineffective; one cannot and does not seem to "do" the Sign or/and House "characteristically" or may highlight the more difficult manifestations of the Sign or/and House. The "stakes" and consequences (represented by the aspecting planets) take on unusual drama because of the history of anger and aggression for the retrograde Mars. They have made too great an impact, and in matching the inner expectation of Mars with the selected Mars potential in the environment, the retrograde Mars does what every planet or point does: it "assumes" that any Mars-potential carries the same significance as the natal.

4 Jupiter: #7 G,Y,P

Among the behaviors that Jupiter governs is the "gregarious factor". Jupiter's *nature* is to lift you up, over, out and beyond yourself--to extend yourself in a larger-than-usual and less personal style of interaction. In order to do this, Jupiter must have an imprint that encourages you to reach out; you must have had an environment that builds self-confidence in growth, improvement and personal extension. Jupiter is the guardian of the urge to connect yourself with and experience something bigger, better, unfamiliar and more, existentially, *meaningful*. Jupiter is

indulging and believing the inner expert. It's also your ethics, morals, prejudices and philosophy of life (the principles that you use as guidelines for behavior).

Match the Jupiter in your chart with its Sign proclivities; how does that define an area of "expertise" for you? In Cancer, you may "trust your feeling" and feel that you know a great deal about conditioning, emotion and nurturing. In Gemini, the self-confidence may be built on the ability to talk your way into, out of, or around—anything! In Capricorn, Jupiter endorses The Puritan Ethic ("If you work harder and take advantage of the opportunities that come along, everything will be fine.")

Consider the House from and through which Jupiter attempts to function. In the First House, Jupiter may be self-promotional and require expert status; it may "expect to be rewarded" for self-assertion or discovery efforts. In the Twelfth House, it may suffer its lapses of self-confidence in private and seek to restore and extend itself through compassionate works. There may be an inner confidence and optimism that sustain the personality as a resource (under challenging aspect, that "sustenance" is a protection or insulation against the introspection and examination that is a Twelfth House effort).

You can rely on the experiences of the House of Jupiter to reveal ethical and moral principles. And you offer "worldly wisdom" to others because of what you've learned through Jupiter's tenancy by Sign, House and aspects.

If the Aspect Pattern is difficult, you may think of ease and extension as indulgent, or you may make promises (through Jupiter) that you can't keep (because you over-extend yourself). You may "gloss-over" the issues and honesties of the aspecting planets or points. You may offend your own morals (because of the conflict with another planet and its Sign and House).

See Jupiter as a rather jolly, folksy energy; he's the "travelling salesman" who knows "just what you need." Jupiter can "bluff" and "puff" and "sell you a bill of goods" (or down the tube) when he offers the promise that, if you'll just extend yourself, you'll be "a hale fellow, well met." He tells you that you are an expert and that everybody needs to hear what you know! He offers rewards for benificence. He convinces you that you can "do it all" (and right here in River City!) because you deserve nothing but "the best" and fortune will smile on your marvelous perspective of life, health, wealth and the pursuit of happiness.

Luckily, Jupiter is also the springboard for the sense of humor, because aspect patterns play a number of practical jokes with Jupiter's nature. See Jupiter as "The Guiding Light" or "The Helping Hand;" recognize that, with Pluto, for example, one can seem to "help" or use humor as a manipulative ploy. The resistant aspects can prevent the ethics of Jupiter from applying to *their* area of expertise (*ie.*, with Venus involved, Jupiter makes this compromise: I love my wife, but oh you kid!

Or Jupiter causes Venus to over-spend and over-indulge.) Jupiter can cause one to "be a hypocrite" through resistant aspects. It causes Jupiter to state: Do as I say, not as I do.

Jupiter is "too much!" It creates a tendency to excess and OVER-doing. It allows the elements in the chart that it contacts to be pushed out of proportion. It engenders a *pollyanna approach*; it "makes a party out of" its position in the chart. Its optimism and condescension manufacture a type of superiority complex. Jupiter stands up (in the chart, from its Sign and House) and shouts: *Are we having fun yet???* And the aspects rise to answer!

In the same manner, Jupiter likes to "direct others" (which is semantic politesse for: "tell others what to do"). Allow Jupiter to rise, decorously, and, of course, good-naturedly, from his Sign and House, and begin to *enlighten* the aspecting planets. Jupiter is "only trying to help." He is expounding from a position of expertise and confidence. He says: "If you will do more (of my House and Sign), the horn of plenty and the bounty of life will be yours." If you allow this directive to be answered by imagined spouses, partners and employers *in the manner of* the aspecting planets or points, you'll have a sense of what Jupiter faces. The aspecting planets are building or undermining his self-confidence; they may be trying to fence him to a smaller conceptual "backyard." They try to "bring him down" and destroy or accept his noble bearing and aspirations. They add adjectives to his largesse.

Jupiter desires to "not sweat the small stuff;" he wants to evade the details (of his House and Sign) and receive credit for his "overall" approach. He trusts that "everything will be all right" (almost regardless of what he does). Is his faith, aspectually, unfounded?

Is Jupiter intecepted so that the self-confidence and enthusiasm were stifled? Is it retrograde so that spontaneity and joy are accompanied by anxiety? Is one afraid to extend himself or to trust in the kindness and help of others? Has there been negative excess of the House and affecting the Sign? Is the self-confidence tenuous? Is there difficulty putting the childhood into perspective? Must input be severely monitored so that reactions are controlled?

♄ Saturn: #2 RESPONSIBILITIES / DESIRE B K T

Saturn reins the expansiveness of Jupiter. "Whoa," he says, "and circle the wagons!" Saturn wants to limit, test and prove an area of expertise. And all of this *takes TIME.* Saturn deals with the passage and the ravages of time. It takes the "rites" of Jupiter and makes them "rights" of passage; it makes you earn a position of expertise. It tells you that you have to be an apprentice, serve your time, work your way up, "hang in there," endure, work harder, keep your nose to the grindstone, test your mettle, fail—and then, try, try, again. Saturn nominates you for "the tough" when "the tough get going." He wants you to Grow Up

because this is *The Real World* and you have to "play by the rules"..."if you want to get anywhere." And how does Lord Saturn accomplish this? One of his most useful tactics is to instill a sense of fear—that you don't "measure up," that you are inadequate in some way. This insures that you will "work-at" the Sign, House and Aspect Pattern. You'll *prove* Saturn wrong! You'll discover strategies to compensate for the sense of inadequacy; you'll "get serious" and earn credibility. You'll come up with a plan to allay or disprove your fears and demonstrate your abilities to yourself and others. You'll take limitations and reframe them to Character Builders. When life hands you lemons, you'll make lemonade. You'll "play hurt" and accept responsibility. You'll "stop acting like a kid" (even if you still are one!)

Saturn is, archetypically, the sense of Father (as disciplinarian and authoritarian); it represents "what it takes to *make it*" in "the business of life." It is *working at* life (Sign, House and aspects) and not expecting indulgence, not expecting society to "make room for" your needs or insecurities. Saturn asks for your resume, then it puts you through a grueling interview. It assesses your skills and puts you "to the test" (through the wringer). It wants to know how well you stand up under pressure (or how well you thrive with an upturned palm pressed against your nose!) It is that staid banner that sits on your psychological desk and warns you to: Think Ahead. It asks you to be methodical and conscious of the evaluation of others. It's the tough supervisor who's always lookin' over your shoulder. It can motivate by using fear of failure or exposure.

The Moon, as *Mother*, represents unearned acceptance of needs and feelings. Saturn, the *Father*, standing there sternly with his arms folded across his chest, wants you to "make it on your own." He says, "Big boys (and girls) don't cry." They do, in Saturn's view, set and achieve goals; they define and earn a place in the world (and in the social "pecking order"). They "show Daddy" (and other authority figures) that they can not only "walk by themselves," but that they can dance and earn respect and position.

Saturn in the chart then represents the major part of the impact of the father. The Sign and House are the vehicles for "getting respect the old fashioned way—working for it!" Both Sign and House suggest fears of inadequacy, and areas where one over-compensates by being especially strategic, cautious and prepared. One expects, at Saturn, to have to "come up against" restriction and limitation. A Saturn in Taurus, for example, may worry about not having enough money or stability; he may have trouble developing self-esteem. If we push that Saturn into the Seventh House, some of its motives and strategies in relationship hinge on the establishment of material security. An aspectual challenge to this Saturn in Taurus in the Seventh may result in a sentence of: "I need you to provide stability and bolster self-worth, but I am uncomfortable with my need." This same Saturn can feel that the partner (and partnership, in general) is a responsibility and a restriction, but not wish to acknowledge his true "investment" in the relationship (the partner supplies structure, stability, and responsible-parent images).

When Saturn is pressured, fears can dictate both perception and behavior; there can be a lack of emotional responsiveness. One can be too structured or too conscious of social acceptability or approval. Saturn may view the House activity as a burden or an albatross. The House and Sign may feud in an attempt to discover which one of them is at fault for creating the "fear of" and the responsibility. The House puts Saturn on alert; it tells it to "watch out for" tests that come through the Sign. It tells it to "be careful" with what it does with the Sign and what others do in combining the House, Sign and Aspect Pattern.

Saturn is the old School of Hard Knocks; it perceives life as "a lesson" (or a series of same). Aspects of agreement can create exorbitant feelings (and experiences) of responsibility and self-reliance. They also engender a readily accepted view of life as "an uphill climb"...shoulder to the wheel...it's a dirty job, (but I have to do it)...if I just keep WORKING.... One can feel responsible for EVERYTHING.

Where Saturn is retrograde, the father-image has held confusing elements; "father" didn't imprint the expected image; he didn't "do his (astrological) *job*" to establish the Saturn pattern. There is apt to be denial of authority and status rewards; the feelings of inadequacy may be extreme; there may be some inability to shed unnecessary burdens, responsibilities and restrictions.

In an interception, again the father-image is ineffective in establishing work habits, responsibility or social acceptance. The enviornment prevents a "regular" relationship with the father or the imprint is tinged with feelings of exploitation in connection with the father figure.

In both cases, the Saturn *function* is somewhat misunderstood and lacks direction and conventionality. It is more difficult to structure the life or become goal/achievement oriented. There is anxiety when one has to "prove him or herself." It is difficult to understand where one "fits in" socially or what kind of work will best showcase the talents.

As a perceptual adjective and behavioral tool, Saturn has its place, but, like all the planets, an excess on either side of the ledger creates imbalance. And, since aspects of any variety invite imbalance, we begin to have a new sense of the *nature of reality*. The promotion of responsibility, discipline and emotional control is useful; it is, however, only just so useful!

♅ Uranus: #8 H,Q,Z RANDOM CHANCE

This is the cartoon or charicature in the major sub-systems; Uranus likes to poke fun at and make fools of some of the others. Part of what is represented in its symbolism is what we choose to perceive as The Random Element; Uranus likes to stage surprises. It loves contradiction (*ie.*,

Moon-Uranus: "Of course I need you desperately...so I'll call you from Antartica every day!")

Uranus urges us to Be Different, to do our own thing, to stand out in the crowd and to break rules and (out of) roles that stodgy old Saturn demanded. Uranus not only tells you that you don't have to *toe the line*, he has a list of ways (by House, Sign and aspect) in which you can "dance to the music YOU hear." Uranus says that you CAN *do it your way*, and you don't need to follow anybody else's rules but your own. (This is especially good news for two year olds, folks hitting mid-life crisis, and anyone with a strong Uranus attunement!)

Uranus encourages you to try something new, different, exciting, impersonal, or untried; he wants you to be independant (of everything that Saturn stood for!) Uranus "needs space" and freedom; he tells you to "do it your own way" and "not get overly involved" (in the Sign, House or Aspect Pattern). The major hitch in the Uranian scheme for freedom and demonstrations of one's *personal uniqueness* is that Uranus is most apt to tell you what he doesn't want. The "show 'em who you are" coupled with the "got to get outta' here" portion of the energy tends to be registered loud and clear. But after the disruptive scene, you discover that Uranus has provided neither a car, map, bus fare or travel brochure to indicate "who" you really are or where you should go.

Uranus doesn't want you to feel hemmed in (but he can leave you feeling "all at odds" or "outside looking in" too). If he doesn't try to break down the doors of his House, he will at least use it to declare, through the Sign and Aspect Pattern, that he's not going to be cast in bronze with who you think he is. He wants a new Role. Bear in mind that Uranus may want the same script, the same set, the same background music and the same theatre—he just wants to pick both his costume and the part he plays. (*Ie.,* The Seventh House Uranus may not object so much to his partner or to the usual rules and roles of a relationship as he does to the fact that the rules and roles were created by someone else. He perceives those rules and roles as restrictive and intimate, and both issues give him "cabin fever.")

#8

Uranus wants to pay attention to "quirks" and eccentricities. It wants to write new definitions of "normal" and make *change*, exception and disruption *de rigueur*. So, through the position of Uranus in your chart, you've got to "defy convention and expectation"—you've got to "do" the House and Sign combination *differently*; you've got to use them to proclaim your independance from expectation; you've got to use them to attract and handle change and excitement in your life.

But, a Fixed Sign Uranus has trouble being a free spirit. A Fire Sign Uranus can rush to change where angels fear to tread. A Water Sign Uranus not only feels abrupt and peculiar changes in his feelings, but may revert to a surprising aloofness when threatened by change or emotional situations.

The House of Uranus shows were you must "find your own way" and take a new or novel approach in order to discover and demonstrate your individuality. You have to do something out of the ordinary or do it in an extraordinary way. Should Uranus be challenged, it may feel that the House and/or Sign are preventing him from "doing his own thing" (and Uranus can only allow just so much stress before it erupts!) Contrast the Sign and House proclivities with the *nature* of Uranus. Do they easily encourage a break from routine or a series of disruptive behaviors? It is more congruent to "be different" through some Signs and Houses than others; some aspecting planets accept the demand for contradiction and interruption more easily than others.

The aspects of Uranus show planets and points (drives, sub-systems and experience-exchanges) that feel the impact of the drive for individual difference. Form phrases that begin:

...I need change, adventure, suddeness through...
...I need to have only my rules about...
...I feel a hyper-stimulation in connection with...
...I am different than or disruptive with "others"...
...I may be unusual because I...

and then complete the sentence with information supplied by the aspecting planets or points. If the aspecting planet is Mars, the sexual behaviors, aggressive display, deployment of physical prowess and energy, and the anger level all run according to Uranian rules.

We may be highly inventive, continually disruptive, aloof, separative, erratic or nervous—through the aspects to and of Uranus. We can feel that we're "one in a million" or that we're deviant and that "something's wrong with us" because of the way that we're "unusual" through Uranus. Regardless of the type of aspect, Uranus promotes a need for novelty, change and originality. Uranus also provides the resource of indifference when aspected planets are challenged by events and interactions.

Since Uranus describes our experience of "peers" (how else and from whom else could we "be different"?), it also indicates friends and group experiences. The House and Sign show us what we learn "through our friends" and club memberships. A Sixth House Uranus can experience disruption through co-workers, or make friends at work; he may be aloof or prove his differences at or through work; he may critique co-workers or have unusual or sudden health problems (and seek unconventional health care solutions). The Seventh House Uranus may *farm out* the drive to be "unusual" and find partners who "do it for him."

The retrograde Uranus may have experienced the suddeness and erraticism of Uranus in an abusive manner; he keeps his "strangeness" more to himself and is afraid that his "differences" are categorical. He is apt to internalize or project the Uranian urges for fear that they will "get out of hand" or be explosive as they were through the model (of Sign, House

and Aspect Pattern).

So, where and how are you *different*? What separates you from the herd? How do you surprise other people with a behavior or attitude that they don't expect? How do you approach change and disruption? What are your friends like? How great is your need to break rules and expectations? How do you add new dimension to the word, *normal*? When do you act impersonal or distant from others?

Is the House an asset or a liability in your search for the "new, the unusual, the wild or the wooly"? Do aspects enable you to revel in your "deviance" from the crowd or norm, or are you painfully aware that "everybody's out of step but Johnny"? Do you have to act rebellious in order to defy the aspecting points or planets? Do you question yourself about "what's the matter with you and why you can't be *like everybody else*"? In what form did you experience sudden change, disruption, indifference and variance from expectation as a child? Do you forget that EVERYBODY also has Uranus somewhere in their chart?

DECEPTION DENIAL/LOSS/DISAPPOINTMENT

♆ Neptune: #9 "SH" SIN MOON'S DREAMY ASPECT ALSO FOG

You will have the most fun dreaming of scenarios that match this elusive tyrant because you'll be playing in his ballpark. Neptune loves to fantasize and visualize and paint rosy pictures and yearn. Yearning and longing are two of his real specialties! "If only...," he says, relating another episode in the saga of The Utopia that Got Away. Neptune is the idealist and the romantic wrapped in classic gossamer; it is the vision behind the scrim. It is the Eden of "could" or "should" or "might have been."

Aside from the entertainment and motivation that Neptune provides by allowing you to imagine yourself: winning the lottery, bringing peace to mankind or riding off into the sunset (or whatever you long or yearn for), he is the energy that creates an ideal of perfection, and then encourages you to escape (through fantasy, drugs, music, beauty or pretense) or find substitutes for active problem solving because *reality* does not measure up to those ideals.

Neptune can then be used to validate sacrificial behaviors or weak-strong role exchanges. There is such *belief* in the ideal that "man's inhumanity to man" can become intolerable. So Neptune "roots for the underdog" and tries to "save" others.

Neptune is the cloud or fog that falls over your reasoning; he is compassionate, platonic and open to experience and emotion. He is aspiring and inspiring. He really believes in somewhere-over-the-rainbow, Judy Garland, and The Yellow Brick Road. And while you are in Neptunian raptures over all this ethereal appeal, let me remind you that Neptune is also the capability for deceit and disillusionment. Ouch! Neptune can encourage, through its love affair with compassion, participation in victim or savior

roles (...who was that masked man?). It can invite us to pretend that the things that we don't want to know don't exist; it allows us to "cover up" or "play make believe" about things (people, behaviors, ourselves) that violate our ideals. It can tastefully applaud when we swoon behind poetic or artistic postures of hypersensitivity and refinement. It can lend a sense of hopelessness and an expectation of loss and disappointment. It can clothe tragedy and martrydom in a shimmer of beatitudes. Oh, Holy are the Suffering; the soul is only as good as the cross it bears.

Neptune, then, can obscure *realities* and seduce with the allure of perfection. It can cause you to "see" only what you want to see; it can allow you to glamorize the planets or points in aspect.

Neptune is the absence of structure or containment. It is an ocean-like power, always threatening to overtake or reclaim the land. It is an erosion—of defenses, principles, beliefs and ego-attachments. It allows things to dissolve or disintegrate (and this is great for aspirin and antacids; it's less than fabulous when you talk about relationships or wherever Neptune has tossed anchor in your chart!)

Look to your Neptune and try asking some serious questions. Keep after it. He's a slippery little devil who likes to slide out of responsibilities, *realities*, and culpability. He has an excuse for everything he's ever done, and dispenses halos with dispatch. Check the planets or points in aspect for examples of how well he does this. (Venus-Neptune: I did it all for love. Mercury-Neptune: There was no need to hurt them with the truth.) Review each item on Neptune's "hidden agenda" and see how he "fools" with the aspecting planet.

Now check the House of Neptune. Are there recurrent disappointments there? Do you experience a sense of loss there? Is there evidence of a gradually deteriorating situation through those activities or people? How does the House (with its aspects) figure in "martyrdom"? Who are you trying to save? From what?

You may have extreme difficulty acknowledging your true motives (in the House and in connection with aspecting energies) because Neptune supplies enough of a reason for you to sacrifice your needs in favor of some ideal. You may not want to admit your need for fulfillment (or sacrifice). *Denial* is Neptune's middle name, and it may be very confusing to pierce through the haze to observe your motives and stakes in the pretense.

Realize that Neptune yearns for completion and merger (with and through things that are described by its position in the chart). It wants to "get lost in" or "be absorbed" and receive utter acceptance and perfect union; it is *mystical* by design. It wants, therefore, to deny the evidence that one is human, and subject to the frailties and weaknesses of human nature. It creates a subtle expectation that one (or others) be "angelic." This side of Neptune can encourage alignment with a higher "self" or energy; it can also allow for base delusion.

Neptune plays with "honesty" and the sense of *reality* (and we'll be doing some playing with that ourselves shortly!) Keeping the Aspect Pattern in mind, ask yourself where dishonesty has crept into your life through Neptune. How has he brought "emotional exaggeration" or "human frailty" into your life? Talk to yourself about denial, pretense and escapist behaviors. Think in terms of indulgences and unacknowledged dependencies. How does Neptune dictate the way the House and aspecting planets "should" be? How "should" human beings treat each other? How do the aspects expose you to excesses of vulnerability and sympathy?

Because of Neptune's inherent mysticism, he can make you forget that you are Here, Now, and that you live in an imperfect world where the illusion of separateness IS consensus reality. Casually mention to yourSelf that you may actually want to deceive yourself about some things, some people, and some view of yourself, because the deception makes the world more palatable. Using Neptune's *unreal-reality*, you are protecting yourself...and attracting people and events to dramatize the chasm between the ideal and *the real*.

This loss of contact with *reality* brings misunderstandings, confusions, disappointments and instabilities. Neptune is an opening (to a larger *reality*) and it can overwhelm (through the Aspect Pattern) the personality on physical, mental or emotional levels. In order to accomplish this opening, Neptune toys with the belief system, undermining ego, structure and object. It creates the illusion, then it destroys it. But never quite. The illusion always carries enough truth to emerge again and pull the ego to another level of disintegration. It's a beautiful process (as long as you're not in the midst of it). It is The Existential Crisis—the longing for the life to unite with transpersonal purpose. The House and the aspecting planets and points are committed to the task.

Both retrogradation and interception will have a tendency to exaggerate Neptune (which is already an exaggeration). The exploitation or escapist themes can be pronounced. Issues that revolve on trust, belief or compassion lack proportion, as does the merger need. There is difficulty "opening" to others without anxiety; there is frequently an ability to be vulnerable only in inappropriate situations (situations where the more complex manifestations of Neptune are likely).

♇ Pluto: ♂ OBSESSIVE/COMPULSIVE/CONFRONTATIONAL ☍ 8 TORMENTING SELF CONTROL = "CH" RULES ♍ MANIPULATION/DOMINATION

This incredible sub-system is that which accepts the task of focusing other sub-systems on the irrevocable need for inner (ego/desire) change. Pluto is the demand, and the courage, to face the most frightening of unknowns: the inner self. And, since it also represents "power" (of instincts, and hidden motives, as well as more obvious connotations of the word), it can lead to tormenting self-control and power-based struggles through its House, Sign and Aspect Pattern.

Think of Pluto for a minute as *power-over* or as *domination*. Now plug the aspecting energies into that concept. Ultimately, Pluto is power-over-ego and domination of ego, but this is learned through the aspecting points or planets. They show the ego the way; they teach ego its role in the power structure of the universe. Pluto urges conflict with a power *greater than* the power it achieves (through its position in the chart).

Pluto is *manipulation*, and it does to the self what it does to others (through the House, the Sign and the Aspect Pattern). The "power" of Pluto can spawn compulsive or obsessive behaviors as it drives the ego towards its ultimate destination of confrontation. Every planet is a process. In Pluto's case, it first builds power, then it asks for surrender of all notions of "power-over." It helps you (the helping hand strikes again!) release willfulness. It shows you how to aid your own destruction and accept forced growth.

Pluto has unmatched drama because he pushes the ante and the stakes so high. He plays Mephistopheles to your Faust. He reveals motives. He brings intensity. He makes everything feel extreme and final. And, with his macabre sense of humor, he's adept at turning the table (your control needs) on you. "How *powerful* are you...with that boiling coffee in your lap?" he asks with a sneer!

Think for a moment of the Pluto need in your chart. Do supportive aspects cause you to assume that you've already paid Charon? Are you "good" at exerting power without arousing suspicion or resistance? Do tension aspects back you into a corner where you kick, scream, scratch and bite at any suggestion of a power struggle? Are you going to go down with The Good Ship Domination? How far back is the wall you have to hit before you make deep, inner, transmutational change?

Pluto urges you to go into yourSelf and see, at the source, *what* you are. It's a variation of the old Mirror, Mirror on the Wall game. You must see, not only who's the fairest of them all, but you must stare directly at your own capacity for baseness, revenge, desire, manipulation and power. It is only after this primal humanity is acknowledged that the work of Pluto (transformation) can begin.

So Pluto illuminates motives and defines the use of Will or Desire as Power. Do your power needs or talents reach beyond zeal? Do you manipulate others through abilities learned in Pluto's House? Of course you do! Or, at least, you attempt to do this. The Aspect Pattern will give a clearer indication of where you succeed (and where you don't!) Do you use Pluto to agitate, intimidate or overwhelm others so that you can be "in charge"?

And is "power" alright? Do you have judgments or labels that you've hung on *power*? Does retrogradation cause you to project or "give away" power positions? Do you have a perception that states that power-over is "bad" while yielding-power is "good"? Is it "better" to be the kind of person who doesn't engage others on these deep, confrontational issues?

8 PLUTO = PRESSURE

Are you afraid of being controlled or manipulated? Have you felt powerless in a way or in a situation that causes you to back away from Plutonian struggles, people, events or changes? Do you allow yourself to be dominated so that you exert *the tyranny of the victim*? How does a position of "powerlessness" protect you from self-confrontation?

There is no escape from the relentless, inexorable pressure that is Pluto. It hounds you to discover the kinds of power extensions that you use. The Third House Pluto seeks power in language, the Ninth in expertise and listening skills, the Eleventh in the subtle manipulation by indifference and unexpressed expectation, the Twelfth in covert emotionality, the Seventh in simulated domination by a partner or others.

And Pluto gives as much as it takes! This is true of each of the planets, and very obvious in Pluto. He is the means of your destruction, and the way of your redemption. You must make a complete change through Pluto (in House and through aspecting energies). You must learn about motives and extremes through that House. You must be appalled and enlightened through that House and Aspect Pattern. You must see yourself at your worst, and at your best. 8th House

Other drives, when configured with Pluto, can be dominated by its strength. The other planet *serves Pluto's interests* and receives its mandate. Even sextiles can be "power-packed" and express with an overdose of psychological skill and adroitness. One may be "cagey" or canny or psychologially clever in exhibiting the needs and drives of the House of Pluto and its aspects. The resistant aspects may be extremely intimidated by the way that Pluto subverts their needs to attract control and power issues.

You have a resource in and through Pluto, a skill that you can bring to bear, but the skill is overly-developed. It's covering something; it has arisen as a control mechanism. It "comes on too strong;" it shouts when a whisper will do. Under the duress of a challenging aspect series, Pluto becomes, symbolically, a raised fist (which is met in the universe by a hail of bullets). The more concerned with control and power issues that Pluto is, the more it draws power struggles in interpersonal situations. This is another example of "the bigger you are, the harder you fall." And the aspects will show the *style of power-behaviors* and confrontations (with self and others) that manifest when the insecurities of the House and Aspect are triggered.

Within every planet is a system for self-correction. Whereas Neptune revealed frailty and supplied compassion, Pluto exposes "the bear" or beast within, and contains the tools to teach forgiveness. Pluto taps the inner places that scream for manifestation and transformation *in spite of* all else; when you recognize that you can be "driven" to do things or to be a person you feel you're not, then you can begin to understand the compulsion that others feel to accomplish the demands of Pluto. 33/6

On the other hand, just as Pluto articulates a part of your humanity

that you might wish to ignore, you will also find that it creates (and allows others who play aspect-roles to create) a demand that we be "more than human" and nearly larger than life. Where do others rely on this "power" that you have spent a lifetime developing?

On the way to experiencing the extremes of power and powerlessness, Pluto has a few other tricks up his sleeve. He has you magically draw others in AND push them away through his position in the chart. He has you create damage (through willful emotionality and control needs) and then forgive and heal; he gives you subtle insights into others, and then makes sure you can't use them for power-over without being next in line for the consequences. If you think "might" makes "right," Pluto feels honor bound to flex his muscles and kick sand in the face of your ninety-pound-weakling-ego and power investment.

Make no mistake, Pluto is up to something and he means business. He's going to practice his brand of medicine through your aspecting planets until he "heals" you. All he wants you to do is put all that you hold nearest and dearest (of the House, Sign and aspects) in a nice, beribboned basket, and hand it over to him. Is that asking so much?

In putting together this gift (of self) for Pluto, the selection and interpretation of input from the enviornment must be radical, powerful and cathartic. Pluto is not much amused by trifles.

Sun:

In discussing each of the planets and their need to influence the meaning and use of input in and to the system, we see the fragmentation that occurs. Each planet is highly motivated to collect items that correlate with its chart position. The personality also experiences this fragmentation, and it is the Sun that then attempts a final arbitration over the sum of input. The Sun uses its Sign and House to organize all that the other systems have selected into a meaningful whole. It provides a pervasive reason, an overall explanation (to the personality and to others) for all that is happening. It attempts to make input "real" and purposeful. "I do what I do because I am what I am," says the Sun. It is a centrifuge; it takes the residue and attempts to name that composite chemical: Self. It builds an image of that self based on the Aspect Pattern or phase relationship it has with other planetary factors. It ascribes an integrated meaning; it identifies with a purposeful self whose needs are served by the total of its experience. The Sun is primary emanation, and, theoretically, final assimilation and integration.

This would be a marvelous system. If the Sun were simply the conqueror instead of also the conquered, its collation of the perceptual menu would make it the true, organizing principle. It would, in fact, represent essence. But it bears the same conditions as all other factors in the chart. It too bows abeyance to a Sign, House and Aspect Pattern,

and each of these force some alignment of the Sun's purpose to their nature.

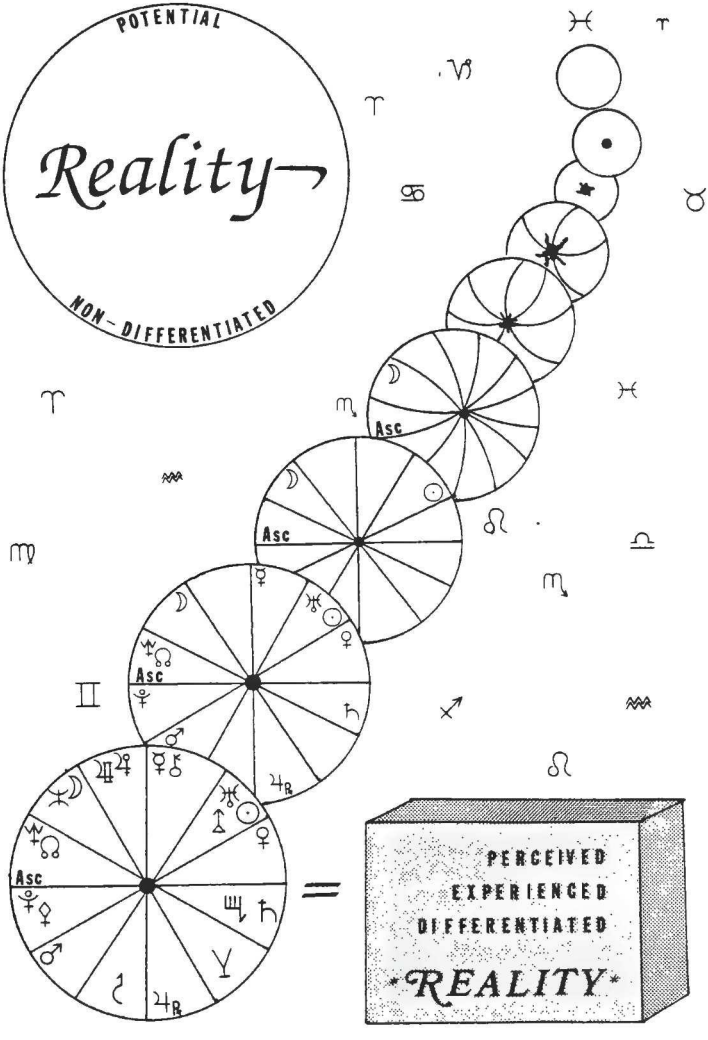
This doesn't, for one minute, stop the Sun from trying to complete its task. Using the Sign, can you see how you rely on some of that to identify yourself? "I am," you say, partially content to allow the Sign to supply definition. Now include the House with an "I am" phrase or two. When you add the aspects, you have the recurrent symbol that you name Self. All the other things that happen in your life somehow fall under the banner of trying to "be" an Eighth House Cancer or a Fourth House Leo, or whatever. By discussing the House-Sign conflicts, you have a "life meaning" that incorporates all else that the sub-systems (planets and points, from their total position or significance in the chart) contribute. If, for example, the Sun is in Libra in the Tenth House, the matter of attempting to juxtaposition the need for relationship exploration with career achievement "explains" the outline of your life. By continually bouncing from one portion of the Sign's significance to a portion of the House, you will gather a portrait of yourself. How compatible are the demands of the Sign with the requirements of the House?

Once you are comfortable with those comparisons, begin to add the aspects. Do they allow you to "feel good about yourself and what you're doing with your life"? Do oppositions have you in an adversarial position; are you on a seesaw that seems to keep you off balance so that you can't comfortably feel integrated or whole? The Sun is supposed to be your invitation to the bright lights of the movie starring you; is another planet casting a shadow? Do close aspects disarm integration and seem to deny your validity as a human being? Do they make you behave uncharacteristically so that, somehow, you are your Sign-House, but, then again, you aren't? Does an aspect allow you to feel "together" only when you play by that planet's rules? Does another planet suggest that your pride in yourself is dependent solely on his input? Do you have to "be yourself" in spite of the tension generated by the Aspect Pattern? Can you imagine a self that has neither Sign nor Aspect? How would that free you?

Does the configuration of the Sun in your chart allow you to make sense of your life and feel a focus, or are all three rings busy at once? Do you sense that, if you take your eyes from the trapeze artists high above the center ring, you'll miss the death-defying feat below? Can you watch the horses and the lions and the clowns and still get cotton candy? Did you see the Siberian tiger? I understand he eats blackberries....

Does your Sun perceive CIRCUS,

as a single conceptual item, or are the conflicts among planets, Signs, Houses and aspects just so many barkers trying to lure the essence, the Essential Self, to their freaks (their distortions, their interpretations of *reality*) on the midway?


POTENTIAL
Reality
NON-DIFFERENTIATED
Asc
Asc
Asc
Asc
=
PERCEIVED
EXPERIENCED
DIFFERENTIATED
REALITY

THE THOMAS CHAPTER

Nothing deceives like belief. #64

In our search for the *nature* of *reality*, we have been examining *the reality* that is selected by the perceptual system of the self. As we interrogate each sub-system for its bias, we hone our understanding of the relationship between perception, existence and events. We've seen that the Aspect Pattern, along with Sign and House dialogues, creates a web; it becomes impossible for input to "slip through" without the coloration of the chart. Some planets achieve prominance, some are what you think of as characteristic (the "real" you), and some exert a subconscious influence, but the whole chart is activated in this process of labeling, identifying and responding to whatever they select from the environment. The chart factors or the sub-systems are slanting *reality* according to their private belief systems. And if you analyzed your systems as we went along, you began to see the incredible intimacy between perception and manifestation. The interactive quality became increasingly dramatic. Through the work, we *accounted for* assumptions, attitudes, behaviors and their consequent events. It's pretty conclusive, isn't it?

NO????

Absolutely not! There are still many scenes from your experience that are not clearly depicted by the discussion. And the chart as a Model of Perception and *Reality* is becoming increasingly exact. To uncover more detail, we must introduce additional variables. We must add refinement to the paradigm; we must get as close as we possibly can to having the chart illustrate the perceptual and experiential model. We must ensure that we are not stretching a planet's nature to encompass a given behavior or event. In order to do this, we will include the eight Uranian Points, the four major, and fourteen *minor* asteroids.

Section I: The Uranian Points

Since you have become accustomed to juggling Signs, Houses and

Aspect Patterns like so many oranges, apples and grapes, I would like to simply introduce the skeletal principles of the Uranian Points. Under the asteroid coverage, many of their aspects (to asteroids) will be discussed. If you are unfamilar with their use and become intrigued by the detail they add to chart delineation, ephemerides and some excellent texts are available (*see* Appendix: Supplemental Readings).

Cupido:

Cupido represents the *connection* to home and family or to some group participation. It reflects issues that affect the residence and the interaction with family members. From the Venusian side of its nature, it is harmony, artistry and craftmanship. It is design and decoration. Located at 15 Scorpio 57 on January 1, 1987, Cupido will move only to 20 Scorpio 02 by Janaury 1, 1990. Cupido first entered Scorpio in November of 1975 and, in addition to its personal significance, contributes to a generational definition of familial relationships.

Hades:

Hades aids the ability to discriminate by putting us in touch with things that are debilitating or disgusting. It can be crude, vulgar or base, and operate from the lowest common denominator. Thus it is garbage and trips to the dump; it is the compost pile, and anything that decays or *makes a mess*. Hades is the Past (and the way that the past influences the present); thus it is antiques and the ancient arts; it is hidden, resurfacing memories and the belief in "past lives." It is the ability to dig through the "garbage" of the past to uncover the roots of current problems (thus it encompasses a dimension of psychotheraputic work). So Hades is also the drudgery of chores, the handling of detailed minutae and the willingness to tackle hard work. It is encountering the disagreeable, and it can promote melancholia and loneliness. After entering Gemini briefly in August, 1980, Hades returned to the last two degrees of Taurus two more times until it entered Gemini to stay, in April of 1982. Going retrograde every September, Hades represents the Fall through Winter decay and withdrawal cycle. On January 1, 1987, Hades had achieved a retrograde position of 04 Gemini 53. By January 1, 1990 it will be retrograde at 07 Gemini 09, moving forward to 10 degrees Gemini before retreating again.

Zeus:

Zeus is the line one walks when trying to keep anger or desires *under control*, and it is represented in all forms of "controlled" sources of energy and power (machinery, engines, power tools, alarm systems, fire trucks, fires and trains, for example). While Zeus exhibits an ability to subjugate energy for a greater goal (such as in organizational, training or planning tasks), the restrained energy can be triggered into eruption. It's as though one "pushes the button" on a power tool! Zeus is well-

directed energy and enthusiasm or it is the "vroom and whir" of a "turbo-driven" engine that has been constrained as long as possible and now surges forward. Zeus turns retrograde on January 1 every year. It urges the planning and enthusiasm of the approach to the New Year, and then turns direct six months later. On January 1, 1987 Zeus occupied 24 Virgo 53. By the start of the year, 1990, Zeus will be 27 Virgo 17.

⚳ Apollon:

As one of the significators of astrology, Apollon is the ability to combine knowledge with business. It represents the relationship with customers and business trends. It is facing and combining multiple options, demands and developments. It's useful for business or learning expansion, and it lends a rather cosmopolitan air in the Aspect Pattern. Apollon indicates "a multiple" and creates a variety of simultaneous demands on the time and energy. It often brings opportunities to expand knowledge or abilities (or the customer base). On January 1, 1987, Apollon was 13 Libra 14; on January 1, 1990. it will be 15 Libra 06.

⚷ Admetus:

Admetus is frustration, blockage, delays and hinderances. It "drags things out over time" and tests your patience, determination and ability to endure under extended pressure. Unlike Saturn, it requires that you realize that more effort is not always the solution. It shows you that some situations take a long time to mature or be resolved. Admetus "holds you in place;" it makes you feel that you are on a treadmill, that the satisfaction of your goals is being suspended until some other things happen. In order to teach this kind of patience, Admetus finds correlates in foundations, seeds, raw materials, graveyards and agriculture. By traveling from 11 degrees of Taurus in 1987 to a brief contact with the 15th degree of Taurus in 1990, Admetus is, in effect, opposing transiting Pluto. It is intensifying the effect of Pluto by holding those who are touched by these mid-Fixed degrees "in place".

⚸ Vulcanus:

This energy is an adjective of compulsion; it adds an element of coercion or being forced or driven to associate, compete, achieve or act out its Aspect Pattern. It manifests in surges of remarkable energy, followed by a respite (or exhaustion). It is "uneven" but incredibly pervasive and invasive as the energy waxes. Its "powerful" phase carries such intensity that it becomes very influential (and nearly tangible). From January 1 of 1987 to January 1 of 1990, Vulcanus will concentrate on the 13th through 15th degrees of the Sign, Cancer (again intensifying the nature of transiting Pluto during portions of that time period).

Kronos:

Kronos is the ability to handle leadership or information without becoming officious or dictatorial. It is dealing with differences of opinion, and the rules and regulations imposed by authorities. It is the "measurment of height" (literally and figuratively). It can "test your competence or capability" or put you in touch with people *in high places*. It indicates how you question authority (your own or another's) or obey laws. Kronos can also enable you to take advantage of "timing" in connection with planets or points in aspect; it can put you "at the right place at the right time" or it can "throw your timing off" so that your arrangements cause a change in plans or a questioning of your ability. Moving from a retrograde position of 18 Gemini 30 on January 1, 1987, Kronos will touch the 21st degree of Gemini in 1989, and will retreat to 20 Gemini 38 by January 1, 1990.

Poseidon:

Like Vulcanus, Poseidon also enjoys its sphere of influence, but it uses persuasion and vision. Poseidon is intellectual and spiritual in nature; it can be psychic or mediumsitic, religious or philosophical. Poseidon lends an interest in esoteric, occult or highly intellectual pursuits. It combines elements of Jupiter and Neptune, but is less broad-based than either. It seeks wisdom and enlightenment; it is uplifting and desires to be "a force for Good." It can use its Aspect Pattern to make propaganda for its *vision* of "the *good* dream" or its own spiritual *realities*. From a position of 28 Libra 21 on January 1, 1987 to 29 Libra 47 on January 1, 1990, Poseidon will enter Scorpio around the first of December, 1990.

While I've only sketched the essence of the Uranian Points, can you begin to see their usefulness in refining the *reality* of the chart? Charts that combine Venus or Mars with Hades, for instance, can be a bit coarse and suffer melancholia or debasement through those drives, and the configuration of the planets may not have alerted you to this potential. A chart where Poseidon conjuncts Mars may feel very strongly about religion and need to channel his or her energies into an attempt to "make converts" or to proselytize. Admetus may cause unbearable restriction, muscle cramps and constriction; the aspecting planet may feel unable to endure the long-term challenge of frustration. Cupido can align with other energies to further define the family history.

Each of the Uranian Points, when combined with planets, asteroids and other points, allows the discovery of additional detail. Each one answers a few more questions.

But, for the skeptical and the inquisitive, questions will remain. And to begin to answer those, we will explore the information that is made available through the asteroids.

As is true of all of this material, you don't have to *believe* in asteroids. If our goal is to push astrology as a system to its highest, current level of precision as a model, and if Uranian Points and asteroids further facilitate that goal, then they are necessary. To whatever degree the Uranian Points and the asteroids reflect the nature of perception, will, manifestation and *reality*, they are required for our examination. If they explained or accounted for only one moment of experience (and they will, in fact, explain a great deal more), their value for our purposes would be firmly established. Instead of debating the merits of these small celestial bodies, I would ask you to simply try them. See if they "work" and if they illustrate segments of the *reality* you have (and are) experiencing.

Since many of these asteroids are not in common use at this time, I will offer both a working-definition of the essential principle of each, as well as a large number of examples of how they act and react in aspect.

Section II: The Asteroids

If you are new to the use of asteroids, I have tested them extensively in natal consultation and the following delineations are a result of original observation. The asteroids are sensitive to Eclipses, and exhibit remarkably under Solar Arc Direction and on 90° wheels. I use them in all predictive work and in Composite and Synastry Charts. They are wonderfully effective in Return and Diurnal Charts as well. I am hopeful that, by covering them in such detail here, you will feel comfortable incorporating them. I have gradually expanded the orb, using a maximum of four degrees in major Aspect Patterns.

> Along with a delineative description of the asteroids, there is a listing of aspects to planets, Uranian Points, and other asteroids. The asteroids are listed alphabetically, as are the points in aspect. To find an aspect combination between a Uranian Point or a planet and an asteroid, you will look under the section on the asteroid. To locate an aspect between two asteroids, you will look under the asteroid that would appear earliest in the alphabet. For example, an Amor-Apollo aspect will be listed under Amor, a Moon-Psyche aspect will be listed under Psyche, a Lilith-Admetus aspect will be found under Lilith.

Amor:

The Sign, House and Aspect Pattern of Amor demonstrate the *conditions* that are put on "unconditional giving/loving;" they show what keeps you from living up to your own ideals and expectations of what "real" love is. They show what you substitute for love and what constitutes role models, experience and examples of "true, *perfect* and ideal Love" in your model of

the universe. As always, each aspect has its bane and its blessing. There is, with each planet contacted by aspect to Amor [by Sign and through the House] instances, moments, experiences [characterized by the Sign, House and aspecting planet] that matched the expectation (ah, the lure, the seductive power, of intermittent reinforcement!] And this "fulfilled expectation" (regardless of how brief or under what circumstances) keeps the human-mouse begging at the same door in the maze looking for that "love" again.

Where you find natal Amor tied up in an *opposition*, you find a classic case of "opposites attract;" loved ones play devil's advocate. Here there are repeated relationship experiences under circumstances that are very different than and very frustrating to the hard aspect planet, point or asteroid. This individual continually manages to link up with folks who have a very different idea of what constitutes love and loving interactions. In any resistant aspect, the ability to love and be loved [accept love] is blocked by the experiences and reasons of the nature of the aspecting planet. Aspecting planets contain judgments and attitudes that are perceived as "reasons" why one cannot have truly loving exchanges.

The Sign of Amor indicates part of what blocks or interferes with the exchange of or participation in love. *Ie.,* in *Aries*, one is too independant and finds that others are too self-centered/self-preoccupied to "get serious" or settle down into a truly giving relationship; in *Pisces*, one can fear and have experiences of victimization & exploitation in connection with love; in *Virgo*, there is so much mutual criticizing that "love" is never unconditional or constant.

AMOR IN ASPECT:

ASCENDANT [-] to feel "unlovable/unloved" due to one's physical appearance/reactions [and to use other aspecting planets of Amor as a "release valve" or fantasy-dimension].

ADMETUS [+/-] Delays, blockage and hinderance in important relationships; to be told to "wait" or that "the time is not right/ripe" for "love" or for development and enjoyment of the relationship; there are apt to be hidden or unspoken/unexplained difficulties that are interfering with the relationship; the other may be involved in frustrating inner changes or dealing with delays or raw materials or intense feelings of loneliness and these are distracting him or her from the relationship.

APOLLO [-] In spite of provocation and the creation of crises by others, one attempts to "come from a higher place" of loving.

ATLANTIS [-] Loving relationships involve abuses of trust and are experienced as depleting; there are conflicts of love and power; loving can feel too risky without strong mental over-rides; a sense of eventual disolution or disaster hangs over relationships like a dark cloud.

BACCHUS [-] To be a love or relationship "junkie;" to feel compulsive/obsessive about love and relationships; to use "love" as an excuse or rationale for erratic behaviors and denials; to encounter and attract addictive personalities as part of the search for love; to find that one keeps "falling in love" with typically Bacchalian personalities (folks who are emotionally immature, use odd methods to control feelings, are unable to commit themselves to another or who are afraid of intimacy); to link a certain decadence to notions of love.

CHIRON [c] Part of the requirement for "love" is that it defies parental or societal expectations or conventions; there is use of "love" and relationship to test or provoke expectations.

[+] To offer acceptance in the face of unconventional behaviors and attitudes; to have a time of loving "no matter what" others say, do or are.

[c/-] To refuse to comply with expectations that one will be accepting or loving; to be unable to do "the expected thing" out of love; to have a unique view of what constitutes "love" or "loving;" to create tension in love relationships; Chiron has a tendency to precipitate a "turning point" or a change in circumstances that tests the ability to love and accept another.

EROS [-] A variation on the "good girls are for love and bad girls are for fun" syndrome; difficulty integrating love with sex; affectionate demonstrations do not seem connected to or flow into sexual encounters; awareness of love and lust as quite different and distinct needs and urges; dissociation of love from sex.

HADES [c/-] To have the purity of love soiled or debased; to love "sloppiness" or "the natural look;" to deal with others who love vulgarity (tacky! tacky!); to like vulgar or crude persons.

JUPITER [-] To get involved with people who have weight problems, who travel, who exhibit the Jupiter failing of having an odd sort of superiority complex or who lay claim to expert status; part of the attraction requires that the partner be perceived as "better," higher, or more "well-off" financially. With Jupiter retrograde, there are instances of relationships with people whose financial or philosophical (life approach) circumstances are vastly different.

KRONOS [c] To have strong opinions about "love" (and about the importance of the Sign needs of the conjunction); to love people who have position or authority; to have a connection between loved ones and airline travel, mountains (high places) or events; the "timing" for exchanges and for "love" in the life is important.

KRONOS Continued:
[-] Differences of opinion test one's ability to accept others "unconditionally;" to try to "make room for" the fact that others view things differently.

LILITH [-] To feel that love is rejected or criticized; to see that "without trust, there is no love;" to try to understand the presence of love in the face of rejection and rivalry; to realize that love is possible even under the conditions of rejection or love triangles.

MOON [c/-] To have the conditioning overly influence the concept, definition and need for love; there is a tendency to equate "mothering" with adult love relationship dynamics (at the expense of more equal kinds of relating); issues that deal with family, emotional exchange and responsiveness to need are required in love interactions (*ie.*, there is a desire to be "part of the family" or "one big happy family" or "let me take you under my wing", and expect love to produce those feelings of "belonging" and familiarity). Even under positive aspect this combination can create great difficulty in achieving fulfilling adult one-on-one relationships. The childhood, especially patterns imitated from the mother (and based on the relationship with her), color the ideals of love; there is the need for one party in the relationship to be "a child"; this is the expectation; there is a seeking of the same indulgences and expressions of that early relationship in adult interactions. Check other aspects in the pattern for a fuller delineation of what was experienced (and continues to occur) under this desire to Mother-Love.

NEPTUNE [-] To find that instability and hypersensitivities preclude loving interactions; to feel that one is "kidding oneself" or can be exploited by being "too accepting;" to love others who are Neptunian (confused, ill, sensitive, artistic, *et cetera*), and yet to have judgments and requirements with regard to their vulnerabilities, denials and passivity; to use love as a curtain for sympathy or pity; to see that the absence of trust or reliablility interferes with love.

PALLAS [-] To see "strategies" of relationship that seem incoherent or out of place in the relationship; to feel that others are civil or polite or consciously "making time for" the relationship instead of just doing things "for love."

[+] Pallas, Rx: To go to great lengths to win love and approval.
= PSYCHE: And to incur much psychological damage in the process.

PLUTO [+/-] To give in to and be transformed by a compulsive, idealistic (and yet manipulating) "perfect" love; to feel that "love" = surrender; to think that love requires a kind of

PLUTO Continued: domination or powerlessness (and w/ Pluto, Rx: an unwillingness to confront others); to feel abandoned by love/loved ones; to have one's important relationships play a large role in effecting deep changes; issues that relate to "love" and relationship are parcel of Pluto's transformative efforts; it is "love" and relationship attitudes and behaviors that must be changed. One faces ultimatums or behaviors that "they can do nothing about" through people they care for.

POSEIDON [+] A love of philosophy and intellectualizing; love that is subject to moral/ethical scrutiny.

PSYCHE [-] The absence of love and/or reciprocity in love is part of the sense of "damage;" one carries enormous hurt and strong memories in connection with a lack of love or relationship trauma.

SAPPHO [c/+] To value the importance of friendship in a love relationship; to feel that the "lover" is also "the best friend"; to see feelings of friendship begin to turn to love; to equate love with an inner, inviolable connection to another (one is unable to feel one without the other).

SATURN [+/-] Depression, alienation and feelings of isolation with "loved ones;" to feel that love is not reciprocated; to feel that the ambitions, conventionality, reserve or pessimism restricts the love that is "a privilege and a pleasure;" to feel that "love" has to be *earned* or worked for; to feel that "love" has to be postponed because of duty or responsibility; to love others who are cautious, ambitious or highly different in age; to experience "fears" (described by the House and Sign of Saturn) in connection with love.

SUN [-] To feel the lack of the father's love keenly; to feel that one can't find completion or fulfillment without love or until one truly feels loved; to need "love" to "grow" and to base the ego in the experience of love relationships; to be concerned tht one will never find love.

TORO [+/-] Toro, Rx: Learning about love (and about the constraints of the Sign and House of Amor) entails involvement with primitive, angry, unpolished or brusque & brutish types of people. This aspect may prove the adage that love is blind!

URANIA [-] One of the conditions that are put on the exchange of "love" is that the relationship is based on a rather dry, logical, unemotional plane.

URANUS [-] Indifference replaces love; to be distant from love; to hinder love because of a need for "space/freedom" and to "do ones' own thing;" to try to "come from a loving place" even when others are disruptive, erratic and given to sudden outbursts or

URANUS Continued: contradictory behaviors; to have a sudden or unexpected experience of love.

VENUS [-] Financial issues become problematic in the expression and experience of "love;" money becomes a theme and is perceived as part of love/relating; $$$ can be substituted for sharing/giving on other levels; to feel that one is "loved" for his/her money [and other descriptions supplied by the House of Venus—*ie.,* w/ Venus in the 10th, there is the perception that one is "loved" because of one's success or position and status].

VESTA [c/+] While there is genuine love for the work with this combination, and many of the *lessons of loving* (in re Sign) are encountered through the work, there is also a tendency to substitute "work" for close relationships.

ZEUS [-] Fiery conflicts with others over "perfect" love (non-possessive, selfless caring); learning about love requires exaggerated self-control of both anger and sexual expression and instincts; "love" is perceived as only possible with people who are inordinately self-controlled.

Apollo:

Apollo represents a place where you do NOT "learn from your mistakes" [contrast this with Psyche!]. At APOLLO you keep attracting crisis situations without registering the damage or difficulty. You tend to ignore advice or go against your own better judgment at APOLLO; you are into the "damn the torpedoes, full speed ahead" mode; you are *David* of David & Goliath fame—you'll go against the odds or butt your head against a brick wall (again, and again, and again!).

You find, in connection with APOLLO, as Millay put it: "The heart is slow to learn what the mind beholds at every turn." You are apt to feel "stuck" (with crises and problems described by the points in aspect); you feel that you are unable to change the situation to avoid the recurrent problems that it brings. You're apt to keep getting into the same hot water.

The positive side of APOLLO is that it keeps you from "shutting down" or hardening off/becoming bitter about repetitive learning situations. It takes you "down the path" (up the creek...without a paddle) over and over again; it keeps your "hat in the ring;" it keeps ya' "in there swinging;" it lets you know that there is still more to learn from these situations that keep recurring. APOLLO is not taking no for an answer! When APOLLO is pronounced, you may feel that you're having to "put out the same fire"—"Here we go again," you'll say. APOLLO announces that the planets that it aspects have to be in almost continual struggle in order to learn. With regard to those planets, you will feel like a "slow learner."

APOLLO IN ASPECT:

ASCENDANT [-] Where Apollo is in tension aspect to the Ascendant, one seems to attract continual crises that are difficult to cope with and that keep the person from adjusting comfortably or feeling that they have any control over their environment or routine. There is a tendency to have physical crises, (that probably originate in the inability to cope with circumstantial crises).

ATLANTIS [c] To see others take on a seemingly impossible task to acquire new abilities; to provoke others or give them a hard time because you feel you have a privileged position or know something they don't; to push oneself almost beyond exhaustion, or to keep going in the face of exhaustion.

[-] To provoke/attack others because of their negative attitudes and behaviors (at MC: through the work); to provoke others or instigate difficulties because of one's own negativity and sense of impending doom; others become embroiled in disputes because they've been provoked through the use/abuse of "inside" or ill-gotten information, and that information has been "used against them."

[-] To feel that you have access to "special insights or knowledge" and yet it does no good; to instigate conflicts because you feel you "know more" than others.

BACCHUS [-] Either to be provoked by excessive behaviors or [due to the opposition] to objectify it and hear of others who are provoked by a "drunk" or who repeat (Apollo) relationship patterns (especially with an opposition) with compulsive or addictive personalities.

CERES [-] To feel that one learns "too little, too late" in dealing with their children; they allow themselves to be "pushed around" by their children; the realtionship between parents and children results in a "push comes to shove" situation—again! The "same mistakes" are made either with another child or with the same child in a slightly different situation.

[-] To be repeatedly provoked over issues that deal with food (meal schedules and such) and/or the relationship between mother and child; to feel unable to change the situation, attitude or behavior so that future conflicts might be avoided.

CHIRON [-] To repeatedly use one's *specialness* (see the House & Sign of Chiron) to create conflict; to become "more *original*"/defiant when expected to conform; to perceive that one needs an "impossible odds" situation to demonstrate their special talents; to have ongoing and rather constant problems that focus on the ability to see another (others) as "special", talented, unique;

APOLLO

CHIRON Continued: to have repeated conflicts with the parents over social-acceptability issues; to experience a constant need to remind others that one refuses to conform or be categorized.

CUPIDO To instigate arguments or conflicts that deal with family interactions or that center on living arrangements or attitudes toward a home; to be unable to integrate oneself into the family situation; to use objects of art (and such) to provoke or "get a rise out of" others.

EROS [-] Sexual provocation; to sexually go against what you know is right; with the opposition, there is a tendency to provoke, challenge or coerce others with regard to sexual experience.

[-] Apollo, Rx: To be pushed or coerced into sexual activity.

JUNO [-] To strongly criticize others for their attempts to "stand up for themselves;" to create difficulty based on the actions or attitudes of a partner/spouse; to see that the spouse takes on a task that has resulted in failure many times; to purposefully provoke the partner:

= CERES: ...in connection with children, over food or during a meal.

= URANUS: ...out of restlessness or suddenly.

JUPITER [-] To create open conflict with another over a travel issue or some "philosophical" discussion

[-] A relationship crisis that occurs "long distance;" (other angulars or aspects tell you the game the mice play when "the cat's away."

[-] to be unable to integrate/learn from one's own morality/ethics or philosophy/principles in the face of crisis.

LILITH [+/-] To provoke, invite, "set yourself up for," or put yourself in a situation where rejection, favoritism or criticism are going to occur [getting shot down comes from being in sights]; to push a criticism to a crisis; to provoke a crisis by using rivalry, suspicion or sexual competition as a basis; to keep trying or keep competing when rejection or loss is probable or already obvious.

MERCURY [-] Repeated car troubles; to have "the same thing" go wrong with cars, telphones, siblings, *etc*-Mercury; to have conversations about "the same old problem" or about why some issues recur and just *can't* be solved (*ie.*, to feel: "Do we have to talk about this AGAIN?" or "I thought we already decided this!"); you "talk and talk" and nothing ever changes.

NEPTUNE [c] Taking one drink too many; drug overdose; provoking others while "under the influence." Also to invite repeated crises by passivity, compassion (victimization) or martyrdom; to instigate crises by being unreliable, unstable, deceptive or unrealistic/idealistic; to become entangled in crises where the issue is "to trust or not to trust," that is the question (...Whether 'tis nobler to be victimized, but to Believe...!); to seem to attract crises associated with Neptune [through drugs, illness, deception, disappointments, denial, *et cetera*].

PALLAS [c] To try to "outsmart" situations; to feel that you are always having to be canny/strategic but you can never quite please *them*.

PANDORA [c/+] To seem to enjoy crises as a matter of curiosity and as a way of initiating change and just keeping "the pot stirred!" To more or less "dazzle 'em with your footwork" as a distraction from more important matters; to seem to thrive on crises and sudden/unexpected, last-minute kinds of emergencies.

PLUTO [c] To "tempt the fates" or push one's luck and one's limitations to the breaking point; to add drama (of Pluto) to crises; to feel that nearly everything is "final"; to enact lots of "famous final scenes;" to attract (waltz right into) loads of situations that could effect cathartic themes & processes, but to "get it" only a small piece at a time; to get only a few "miles (of change) per gallon" of Plutonian-experiences; to find that its very difficult to unlock the subconscious, repressed areas or the *primal*/desperate side of one's nature; to, in consequence, believe that it takes radical circumstances, confrontations and coercion in order to get another to act or change.

PSYCHE [c] To "invite" <rush into/toward> psychologically damaging situations *because* you can't seem to let well enough alone; to push a situation to the point of trauma; to sense a crisis in the making; to become embroiled in a situation that "rubs salt in the wound." To push or provoke others regarding their attitudes and behaviors that are altered, ostensibly, in order to not cause another pain; to push others who seem limited by their "pain" and cannot act beyond it; to realize that someone or some situation is "playing with your pain," or "pushing your buttons" and bringing up or triggering reaction patterns and defenses based on unresolved issues.

[-] To go too far and realize it too late; to resort to excess or provocation in order to try to cope with one's own pain [the best defense is a good offense psychology].

[+] After a crisis, to have insights regarding the origins of a psychological complex or feeling.

POSEIDON [+/-] To provoke others due to ideals, ideas and spiritual or

POSEIDON Continued: intellectual interests and positions; to "make propaganda" that seems offensive; to attract crises and undertake tough-odds situations due to idealism (campaigns re the holocaust, volunteer to care for abused children, *etc.*,).

SAPPHO [-] One tends to provoke, challenge and/or aggravate others so that friendship or bonding does not occur; one emphasizes (harps on!) differences and tends to drive others away; there is a lack of awareness of the ways that one "pushes" at others.

SATURN [+/-] Here we find (natally) situations where the father would not respond to or come up against situations (Rx) in which he was provoked; he backed off and had a tendency to avoid encountering problems "head on." There is a tendency to delay the handling of conflicts or try to slide out of one's responsibility or part in creating them. Obviously, parental and authoritative roles suffer.

TORO [c] To provoke brutality/anger; to be bullied or physically attacked; to accept dares; to be provoked or pushed to violence; to see violence or physical work/demonstrations as the "solution" to crises.

[-] In natal configuration: it takes many, many overly aggressive, conflictual situations and exchanges to learn that while "might makes right" occasionally, it's a destructive solution. This individual provokes others into physical exchanges of anger (using the Sign and House of Apollo), and can just as easily be provoked into fights or bullying behaviors.

[-] Toro, Rx: The individual is often on the "short or losing end of the stick," and may discount the impact of early experiences of displays of anger of feelings of being physically attacked and become something of a bully as he "grows big enough to fill the role." He or she may also have been unable or/and unwilling to change behaviors so as not to provoke the bully in the early environment. (Picture someone thrusting their chin forward with some defiance and saying, "Take your best shot." While the behavior may not be this direct, the effect is the same.)

URANUS To flaunt one's differences and to use them to "get others goin';" to be pushed to create a scene; to suddenly "attack" or "be attacked;" to see a provocation that occurs unexpectedly; to "back someone into a corner" or into an uncompromising position; to blow an issue out of proportion.

VENUS [c/-] To have money-related crises/arguments; others use money or expenditures as the basis for constant crises; to not learn from experience re love/$$$; to "give it all for love"! To take on love and money challenges even though (or because) the odds are

VENUS Continued: stacked against you; to attract recurring relationship and financial crises; to be attracted to people who seem to *love* crises (and create many of the crises through the House and Sign of the conjunction or through the conflicting forces of the square or opposition).

ZEUS [c/+] To try to control yourself even when you feel that another is intentionally provoking you (and using the issues of other angulars or other planets in the aspect pattern to do so)—and eventually to lose the battle and blow up!

[-] To have another push you about that place where you make repetitive mistakes and cannot seem to learn from experience or (lectures!)

Atlantis:

Atlantis shows as: abuses of trust, abilities and of *inside information* [information that one is privy to, confidences, or data and details that one knows that the other is not aware are known. Sometimes this information is detail or insights that the other assumes you would "never" reveal, acknowledge or use "against them"].

Atlantis manifests as a **sense of impending doom** or a feeling that one is **being punished** [destroyed] for **past injustices and inequities.** So you frequently will see pessimistic, or "what's the use" kinds of thinking & attitudes with ATLANTIS (while simultaneously rejecting or criticizing negativity in others!) So, you get the dooms-dayers (the world will end tomorrow, the end is near, they will drop the bomb... this kind of thing) along with folks who are sure that everything will come to naught/ruin or some other disaster or cataclysm.

Atlantis also shows as "overly-polished techniques & abilities" [re the use of aspected planets or angles]. In mundane charts, ATLANTIS may indicate abuses or difficulty with technological advances. In personal charts, the presence of ATLANTIS can also reveal some "depletion" of resources or of physical energy and motivation.

Atlantis can exhibit as a "**sense of personal privilege.**" It can be an assumed superiority, behavior & attitudes that one is "to the manor born." Strongly Atlantean individuals have an ethereal, almost alien, quality of being, and often the eyes and gaze are quite distinct.

There is a **sense of expiation and atonement** at Atlantis, a tendency to **accept punishment** or, depending upon the involved aspects, to "punish oneself" for what is perceived as "sins" or errors and abuses. Where Atlantis is part of a stressful Aspect Pattern, you will find fears that one must "pay" or that one "deserves punishment" and that happiness (through aspecting planets) will be denied because one has been "bad;"

there is a perception that one is completing a karmic/dharmic requirement that precludes fulfillment. Thus, Atlantis contains powerfully rationalized fears and motives.

ATLANTIS IN ASPECT:

M.C. [-] Misuse of authority, position or role; to be privy to inside knowledge about clients/customers; to use technology in the work; to have periods when one feels too exhausted/depleted to work.

ADMETUS [-] By Transit: To use delays or time in order to gain advantage.

APOLLON [c/+] To use astrology to gain power over others; to express pessimism through astrology; to commercialize intuitions or the occult; to make business use of the information of others; to be a gifted astrologer.

CERES [c/-] To have the concept of "retribution" attached to the mother/child relationship; to feel that nurturers/caretakers *know too much* and will/are/do use what they know against you; to perceive that you must not divulge much to them; (the "something" that is perceived as *used against one* can be further defined by House/Sign conflicts of this aspect, as well as by incorporating other aspects in the pattern. *Ie.*, w/ Psyche: there are heavy emotional consequences, w/ Pluto: the perception is that the "inside knowledge" is used to force or manipulate; w/ Uranus: there is no regard for the individuality and one is made to feel "too" different/strange.

EROS [c] To perceive that the life contains sexual "karma" or elements of retribution; to feel punished or invaded through sexual experiences; the "depletion" side of Atlantis can erode sexual performance or interaction, and one may "give up on" sexual fulfillment.

[+/-] To take sexual advantage of another; to use insights about others as a seductive ploy; to perceive the sexuality as a *skill*; this is a "courtesan" aspect.

HADES [-] By Transit: To have others attempt to capitalize on (or take advantage of) a mistake or error from the past; to have to make things clear in order to avoid being exploited; to know things about the past, or to know details that another is unaware that you know.

HIDALGO [-] Hidalgo, Rx: There is vital, special or "inside" knowledge that is not given or disclosed; one feels taken advantage of—one's "special position" is not welcome—because a secret is kept or because information (see other aspects for the nature of this

HIDALGO Continued: information) is not brought out into the open.

JUNO [c/-] Feelings of doom and impending crisis or finality accompany relationships; there may be a sense of "retribution" that comes through difficult relationships (*ie.,* one feels overwhelmed by their "karma" in connection with partnerships); to feel that one deserves punishment or cannot have a good relationship (and why they "deserve" this fate may be explained by other components in the aspect pattern series); abuses of trust also occur.

LILITH [-] To fear cosmic or karmic retaliation for involvement in a love triangle; to perceive that one is punished for infidelity and/or rejection.

MERCURY [-] The *man who knew too much* aspect; conflicts arise because one has access to: test reports, confidential files, diaries, journals, someone's desk or drawers—some information that the other doesn't realize is known (then there is the difficulty of deciding what to do with the information because, after all, you "weren't supposed to" have had access to it! There is some breach of trust or confidentiality involved.) To negotiate or communicate from a position of having information of which the other is unaware.

NEPTUNE [+] The dream life is active; dreams are seen as prophetic or as "teachings"; one is sensitive, intuitive or psychic enough to *know* or *sense* a great deal about others.

PALLAS [-] In order to please the father or disciplining parent, one must allow himself to be "abused" or taken advantage of; father finds out or knows things that the child doesn't know how he knew; one must "allow or expect punishment" and be prepared for excesses of retribution in order to get along or win approval (*ie.,* you stole a grape, now we have to cut off your hand!); in adult life, one may try to get "the inside track ON others" as a relationship strategy; one may assume a superior position, or see the self as exaggeratedly proficient and attempt to "wear others down" in order to manage them.

PANDORA [-] "To let the cat out of the bag" in a destructive manner; to feel exhausted or depleted by a new development or thru an unanticipated consequence; to begin something that does not end well; to be reluctant to start anything due to a defeatist attitude.

PLUTO [+] To use "unfair advantage" as a control tactic; to "know something they don't" and use it for a confrontation or to effect radical change; to be afraid that, if others "know too much,", one will be rendered powerless or will be manipulated.

[-] Pluto, Rx: To allow punishment by controlling or

PLUTO Continued: confrontational people (out of a sense that you deserve no better).

PSYCHE [c] To have one's privacy invaded in a way that is registered as very damaging/invasive; to have incidents over the use/abuse of knowledge or personal information create an indelible impact.

[-] To respond negatively, and to give the constant impression of being "damaged"; to assume that psychologically damaging interfaces are the rule and not the exception.

[+] To have extraordinary insights into the "pain" of others; to use their "pain" (things that they're especially sensitive to) against them or for your own purposes.

= APOLLO: To provoke another over issues of sensitivity; to challenge them to surmount or overcome reactions that are based on assumptions and expectations of "damage"/hurt or pain; to suggest that one can rise above such reactions.

SAPPHO [c/-] To have friends who "take advantage of" the friendship; to experience betrayals, lack of loyalty, abuses of trust or of inside/intimate-knowledge of you; to have friends who are psychically-attuned; to have friends or to feel "at home" with people who are interested in parapsychology; to attract same; to form "bonds" that seem *other worldly* in some way.

SATURN [c/-] Misinformation regarding the father; to hesitate to trust or to feel abused by or taken-advantage-of by father, father-figures, authorities, rules, convention and demands for self-control; to compensate for insecurities by attempting to get "the inside dope" on others.

SUN [-] To feel that one is punished for wrongs (see other aspects for refinement or explanation); to feel that one is being destroyed (or happiness & fulfillment are being denied) because of some past transgression or inherent "fault;" to allow oneself to be abused/punished by others and rationalize that it stems from "bad things" one has done or is.

TORO [c/+] To bully others or exhibit overly aggressive attitudes and behaviors when feeling defeated, exhausted or pessimistic; to use pessimism as a way of bullying others; to feel "entitled" to one's anger and demonstrations against others; to have scenes of "brutalizing" over *ill-gotten* information or to witness scenes that others don't realize you've seen.

ZEUS [-] To see that negativity/pessimism restricts enthusiasm; issues relating to self-control are delayed because one has a "what's the use" attitude or out of feeling exhausted/depleted or because of a fear of failure; to *abuse* others in non-physical ways

ZEUS Continued: through anger and losses of emotional control; to see abuses related to sex and anger [w/ BACCHUS: look for an alcoholic perpetrator]; to restrain oneself so as not to take advantage of another through "inside information" about or concerning them.

Y Bacchus:

Bacchus was the patron of cultivated trees, fruit trees, orchards, vines, and pine trees [thus pine cones, Christmas trees & wreaths, grape vines and vineyards all come under the aegis of Bacchus].

Bacchus represents the concept of "too much;" it can be the straw that breaks the camel's back, or it is more than you can handle; it is AN EXCESS, an indulgence [over-indulgence]; it's *being intoxicated* [and it doesn't have to be with or through alcohol or drugs].

Too often the aspects [including the conjunction] involving Bacchus indicate both one's behavior while under the influence (*ie.*, trine Apollo = to provoke others, *etc.*,) and the aspecting planet shows what one uses as a rationalization for drinkin' and druggin' or hangin' tough with whatever the *intoxicant* is; the aspecting planet becomes the "excuse" or the "reason" why the individual "needs" or "deserves" or "has to have" the substance or behavior.

Where retrograde, Bacchus still indicates experiences with excesses (of Sign, through House and Aspect Pattern), along with some fear of excess; there is a strong orientation toward "moderation in all things" that is used to control feelings; the interest in keeping to "the middle of the road" is attended by anxiety and pressure.

Bacchus relates to excessive behaviors that occur as a method of feeling management.

BACCHUS IN ASPECT:

ASCENDANT [c/+] Excessive, indulgent behaviors; doing "too much" of something; awareness of addictive-compulsive tendencies; to feel that you "can't help it" and are "intoxicated" by other planets in aspect (especially if another natal planet appears at the angle).

M.C. [c] Workaholic syndrome; overly aware of achievement and status pressures; extended control (rigidity) of feelings.

ARIES PT Where transiting BACCHUS is conjunct the ARIES POINT [angular], you will see concern about "decadence" in the masses, culture or general public.

CERES [c] Compulsive eating disorders; excess of food; mothers who demonstrate compulsive behavior patterns.

[-] Involvement with children and instances of drug or alcohol abuse; to attempt to nurture others whose behavior matches that of addiction patterns (compulsive, indulgent, explosive, immature, *etc.*); to see that nutrition suffers because of drinking or drug-related problems; the mother is a drinker or exhibits the same behavior patterns of an addictive personality.

CUPIDO [+/-] Alcoholism or addiction patterns in the family

EROS [-] To get "turned off" by drunks/druggies; to have bad sexual experiences due to the presence of "a substance" or/and abusers of same. To have sexual experiences in a Bacchalian setting (orchard, *etc.*); to have rather "decadent" attitudes toward sexual experiences.

[-] Obsessive or addicted sexual relationships; to use sex as a form of "drug" (*ie.*, can't get enough, use it to deny or manage other feelings, use it as an escape, withdrawal symptoms in the absence of frequent sex, recognition that sex is running the life, attempts to control "the habit" and the hold it has on the personality); excesses that express in sexual relationships.

HADES [+/-] Disgust with drunks; dealing with druggies/drunks or others who are vulgar, melancholy and depressing; ugly experiences in connection with substance abuse; dealing with a mess created by one who's had "too much;" excess of chores or detail-type tasks.

[+] Doing hard work, getting your hands dirty in connection with fruit trees or grapevines.

HIDALGO [c/+] Excesses of "candor;" to be overly outspoken (in an attempt to dominate others) and to control uncomfortable feelings.

= PLUTO, Rx: and it backfires, leaving one feeling at the mercy of others and no longer in control of the situation.

= VENUS: Others feel "addressed," not "related to or shared with;" the candor manages to preclude or replace openess and sharing; it doesn't feel like "open & honest;" it is used to manage people, situations and feelings.

JUNO [-] To be compulsive about relationships and see that compulsion or compulsive behaviors tend to deny relationship or are used as a vindictive tool in relationship; to "get hooked on" people and the need for excess in relationship; to rationalize other behaviors because they are "just" part of one's need/obsession for the partner; to attract partners who manifest some side of

JUNO Continued: the Bacchalian behavioral syndrome (*ie.*, they are "excessive" or use other points in aspect to rationalize behaviors and deny feelings or substitute commitment and intimacy; they may use other points in aspect too to threaten abandonment or to "keep score" in the relationship; they have methods (see aspects and Sign conflicts) of denying equal status to the individual in relationship).

With any aspect between Juno and Bacchus, the principle of excess becomes (1) a condition of relationship, and (2) part of the "spark" or "magic" of that relationship, thus the resolution of the aspect is quite difficult. One may not be attracted to partners who are more stable, or find relationships without Bacchus-exchanges rather "dull."

JUPITER [c/-] To abuse offers of help; to compulsively turn to others and expect them to solve your problems; to be indulgent and then expect others to step in and save the day; to have long distance connections that relate to a drug or alcohol problem.

MARS [-] Angry outbursts through someone who has been drinking; another discusses the ways that drinking substitutes taking action in other areas of his life; alcohol is used to reduce sexual inhibitions and release aggressive tendencies.

MERCURY [c] Phone calls, trips to look at fruit trees or foundation plantings; siblings with drug or alcohol/addiction problems; discussions about chemical abuses; dealing with drunk drivers.

= ADMETUS: Delays/hinderances in connection with same.

= M.C.: Discussion of drug/alcohol in one's role as a parent or professional.

[+] To be "intoxicated with ideas"; to have ideas/learning be the focus of compulsive behaviors; to over-do/abuse the mind; to experience excess in connection with cars, words or some Mercurial pursuit.

PALLAS [-] To be careful and strategic in the presence of drinkers/drunks or chemical substance abusers; to manage others by the strategic use of excess (of emotions, angers, *etc.*, —— see other components of the total aspect pattern involving these two) or denial, passivity, and substitution of a substance or rationalization; to resort to excessive or inappropriate displays when standing up for oneself; to feel unable to "deal, cope or interact with others" without a substance or without some means of escape, protection or feeling-management (*ie.*, in order to deal as an adult with relationships/others, {Pallas}, I must have or do something excessive/protective {Bacchus}).

PALLAS Continued:
[+] To be interested in the "principle of excess" or substance abuse; to analyze behaviors and perceptions of denial and feeling-management.

PANDORA [-] Bacchus, Rx: As with other hard (or/and retrograde) aspects to Pandora, one "tempers" the curiosity and the desire to try something new; the retrograde Bacchus suggests here a severe rein on potentially exciting, stimulating or "intoxicating" experiences; this aspect says "God forbid I'd really get going (with Pandora) or I'd *like it too much* and THEN..." but the sentence is rarely finished. Part of the completion of that line of thinking is that "Then, who knows what would happen" which again introduces the fear of being out of control. Oddly enough, this aspect is a person who really does do things "under the influence" that they would never do sober!

PLUTO [-] To experience powerlessness or ruthlessness in a Bacchalian setting; to have profound experiences in that setting. To experience all manner of Plutonian transformations in connection with substance abusers; to learn that you cannot *control* compulsions or compulsive behavior.

[-] Bacchus, Rx: The fears and avoidance of anything "outrageous," decadent, "wild" or overly fascinating are used to monitor, control and attract only "safe" or non-threatening people and situations; the individual senses that anything that's too Bacchalian could shake them to the core; there is a tendency here to never "invest" too heavily in people or interests, and the tendency is effective in shielding one from Plutonian type confrontations and catharses (and learnings!).

POSEIDON [c/-] To use "spirituality" to rationalize and excuse behaviors; spiritual motives, aspirations or tenets are used to deny problems, insecurities, instabilities and irresponsibility, as well as are they used to control feelings, situations and others; one goes "overboard" with psychism and the "trappings" of spirituality.

SATURN [c] To use the work or managerial skills to excess; to have alternate periods of "excessive behaviors" and attempts to control them; to react *coldly* or become increasingly reserved as a result of the behaviors of others who are indulgent/immature/unable to establish adult interaction.

TORO [+/-] To have contact with others who are bullied by drunks [or "dry drunks"—*ie.*, the *behavior* is the key whether or not the substance is present]; the principle here is that one is bullied by excess, immaturity, inability to relate, morbid need to manage feeling-exchanges with others, or other characteristically Bacchalian behaviors.

TORO Continued:
[-] The excess-addiction pattern exhibits in connection with anger and aggression; one is unable to be a "fair fighter" and once the assertive display begins, there's no stopping it until it becomes destructive.

URANUS [+/-] Uranus, Rx: To have an upsetting or abusive experience in conjunction with an alcoholic or in a Bacchalian setting/place.

ZEUS [+] Attempts to control drinking/drugging/addictive habits and behaviors; events that focus on angers that are released "under the influence."

[-] Damage involving cars or machinery while "under the influence."

Ceres:

See Ceres primarily as issues that deal with the mother-child relationship (or variations thereof), the nature of that relationship and events that center on FOOD and "taking care of" (plants, animals and people) and "growing things" (including cysts and warts!)

If the connection of Ceres with "food" is followed, it will be seen to indicate food preferences (*ie.*, w/ Venus, for sweets, w/ Neptune for soft drinks, liquids and seafood, w/ Hades, junk food, instances of disgust with food), events that deal with the planning or scheduling of meals (*ie.*, w/ Cupido, family meals, w/Jupiter or Kronos, gourmet or foreign foods), and attitudes toward cooking, food preparation, shopping and grocery stores.

The symbology between the Mother-as-Nurturer and Food-as-Nurturing/Sustenance is profound. The attitudes toward food will be seen to mirror the nurturing and the relationship between the individual and his Mother or care-taker. Ceres indicates how well one feels protected, accepted, cared for and truly *nurtured* by his environment and the world, as well as does it show his individual NEED for protection and emotional connection.

Ceres also has a darker side (re: Demeter) and seems to play an important role in death charts and vindictive themes regarding children. Ceres can indicate an extended period of mourning and long term feelings of grief and loss.

Where Ceres is uncomfortable by aspect, the nurturing is perceived as inadequate, and the reasons can be described by the Sign and House of Ceres as they struggle with the aspecting planet or point. When Ceres is retrograde, the impact of the childhood and the mother (and the adult relationships with one's own children) can hardly be overestimated, and it

can be extremely difficult to resolve the effect of the lack of nurturance in the childhood. Issues that deal with food, digestion, oral gratification and feeling "protected or taken-care-of" become troublesome.

CERES IN ASPECT:

ASCENDANT [c] Increased importance of nurturing exchanges, "tending" or "caring for" and events that deal with food, shopping or meal preparation.

[-] Indicates a need to learn to "take care of oneself" (physically, and otherwise, and especially to watch the diet); the square also shows inadequate mothering when natal; the mother may have rejected the child's appearance and ways of coping/dealing with the world; the mother is part of what the child has to cope-with and defend-against.

ADMETUS [c] The natal conjunction shows life situations that are not conducive or congenial (timing wise) to the bearing of children; having children is delayed until age makes it impossible; with aspects to Uranus, Toro or/and Zeus, abortions and ineffective surgeries are possible.

To have frustrations and delays in connection with children; to face long-term problems or situations with/through the children, problems that have no easy or quick solution; as Admetus signifies "death" or finality, this aspect can indicate that the parent loses a child; issues that deal with food & nurturing suffer delays and there are digestive complications in which one tends to "hold on" to foods or attempt to linger in childhood or to perpetuate "mother-child" syndromes in adult relationships.

CHIRON [c] Unorthodox family structures; difficulty in winning the mother's approval; the mother perceives the child as "different" or rebellious and attempts to enforce her notions of social acceptability; the mother is overly conscious of *what others think* and the ways the child is compromising her position/reputation before others; the childhood is filled with tension due to the relationship between the parents.

By Transit: Children show no respect for rules, conventions or expectations; children ask for extensions of deadlines or curfews; some kind of turning point is reached in the parent-child relationship; children are facing issues that deal with ambitions.

CUPIDO To deal with foster or adoptive parents; to have events with children in connection with living quarters.

[+] Family or festive meals; to see that shared meals are a large part of the family bond; family food businesses.

DIANA Events in connection with the feeding of animals or with children's pets; having to take care of animals; concern with what animals eat.

[c] By Transit: To not show up for meals; to want to "get out of/evade/avoid" shopping or meal preparation; to see people play "cat and mouse" games over food-related issues.

EROS [c/-] To confuse the need for mothering/nurturing with sexual desire; to use sex to get nurtured/cared for; [in hard aspect: imprinting a "seductive mother;" in opposition, there can be vindictive themes directed toward the mother that are acted out in the sexual behavior].

HADES [-] The natal aspect indicates children with some debilitation; it also shows that children tend to aggravate or cause domestic and marital problems.

Disgust over food or eating habits; to have children put you in touch with lower class, vulgar or crude people; to experience disgust and disappointment with your children; to encounter "icky" things (worms and creepy-crawlies) while gardening.

HIDALGO The "stage mother" syndrome; to be very aggressive/assertive toward and about children; to use "children" to "make a point" and to attempt to "gain power/position *over*" others; to feel a need to "state your position" to and about children; to question their integrity or principles.

By Transit: Incidents involving Mexican or spicy food/restaurants; to have strong opinions about food, nutrition or the care and raising of children.

JUNO [-] To have differences over child-rearing [or custody] with the partner; to have difficulties in the marriage where the children are used as pawns or for bargaining power/postion; to have conflicts with the partner that are *blamed* on the partner's childhood or/and attitude toward children; to have a difficult fusion of "Mommy" and "Mate" perceptions & needs; to have conflicts with the partner dealing with food or meal schedules.

JUPITER Long distance phone calls between mothers and children; offers of help; discussions of travel and/or improvement; traveling with or because of one's children.

[-/+] Legalities due to children; dealing with the medical or academic professions in connection with the children.

KRONOS Problems with timing, scheduling or arrangements between children and parents; differences of opinion & divergent plans between same; discussions of rules or changes in altitude with children;

CERES

KRONOS Continued: children have tax problems or encounters with authorities.

[+] Events in connection with fertility experts or experts on gardening or food.

LILITH [-] To be aware of favoritism or rejection in the parent/child relationship; to criticize one's children; to hear that they are involved in love triangles or in situations where they have repressed angers/resentments that make the resolving of difficulties nearly impossible.

[-] Rejection, criticism and domination issues occur in connection with food or meals; to find fault with food, meals, table manners or methods of food preparation; to use mealtimes as times of criticism; to work out a desire to reject through issues that deal with food; due to other resentments, minor issues dealing with children or food are blown out of proportion and defy compromise.

MERCURY Telephone conversations between mother and child; conversations about and with children; letters between same; incidents involving cars, driving and telephone conversations/news of children; calls and trips for plants or trees.

NEPTUNE [-/+] Illnesses of children; sense of loss through mother and children; children require sacrifice and sympathy.

[-] Food allergies; uncertain identification of the mother; to be cared for by nurses/nursemaids; to feel a sense of loss in connection with the mother; to have trouble with food as part of the vulnerability of the body; disappointment and deceptions through the children.

= URANUS: Sudden or unexpected "disappearances" or absences of children; sudden illnesses; children have disappointments and wildly vacillating moods & emotions; one's children use aloofness and standoff-ishness to mask or deal with emotions and disappointments.

[-] By minor transit: Deceptions & disappointments through one's children; issues that deal with drugs/alcohol and children; children are evasive or irresponsible.

PANDORA [-] To see that children get "more than they bargained for;" they bring unwanted/unexpected consequences as a result of their actions; they seem to initiate crises without premeditation; things do not go as they expected.

[+] Surprises from the environment re: how others respond to "being nurtured" or having to nurture, look-after or take care of

PANDORA Continued: others; to have unexpected things [consequences and ramifications] follow because of some action of or between parents and children.

PLUTO [-] To have psychological undercurrents in parent-child relationships; to experience "powerlessness" through the birth experience (C-section, surgery, *etc.,*) or through parenting; to feel "forced" into motherhood/parenthood or into the role of nurturer/caretaker and to see that the role can become a vindictive psychological "weapon" and entails radical changes in the life situation; to use food or nutrition as a basis to alienate or control others; to control one's diet as a compensation for other areas where one feels helpless or powerless; to experience the mother as too psychologically shrewd or too penetrating.

= MERCURY: To discuss food, meal or metabolic changes; to use cleansing beverages--as in a fast; to discuss the elimination of food.

POSEIDON To try to influence children; to discuss one's philosophy regarding children or the raising of children.

PSYCHE [+] Interest in early-childhood development and the process of psychological imprinting; interest in the impact of nutrition on behavior; to deal with damaged children; to care for people who are strongly psychologically damaged.

[-] To be unable to forget incidents that deal with food; to feel that the mother has created "unforgiveable" or "un-healable" damage; to feel that she sees too clearly into one's pain and vulnerabilities; to experience periods when the nurturing is neglected because the mother is "too sensitive," too damaged or dealing with her own "pain" or sense of being psychologically "wounded."

By Transit: This aspect promotes reminders or a re-opening of the pain of childhood or of issues that relate to the mother.

SATURN [+/-] Separation from children; children have conflicts with the father (over other angular or aspecting planets); children involved in "second chances;" children face enormous responsibilities and hard work.

[-] Restrictions, limitations and burdens through one's children; children seen as a burden; exchanges of irresponsibility; to feel that the nurturing was neglected because of a parent's ambitions or job requirements; to perceive the mother as cold or managerial; to feel that the father (and the mother's relationship with him) precluded normal nurturing (*ie.,* the father may have gotten the care and attention that the

SATURN Continued: child wanted and needed).

SATURN/URANUS = CERES: Children create upsets with the father; extended period of tension or anticipation of unwelcome change in connection with children; children caught in some kind of "stay or go" dilemna.

TORO [+] The way of "taking care" (plants, animals, *etc.*,) is brusque and overly forceful; there seems to be a perception that one "takes care" by "overpowering" or dominating the object of the care; one lacks "the gentle touch".

[-] To experience the mother and the childhood as brutal; there are experiences where one is "bullied" or attacked *in the name of* "being taken care of" or in connection with food or meals (one may be force-fed or forced to eat or physically punished for not eating or find that meal times are occasions for displays of or for the potential of anger; *ie.,* "if you don't eat your spinach, I'm going to beat you black and blue"); thus a tremendous tension can accompany meals; the body begins to defend itself against the intake of food; food causes upsets and tensions and, in adult life, can make one angry (a bully), defensive, and overly assertive over issues that center on food.

[-] Ceres, Rx: Repressed feelings (see other planets in the Aspect Pattern for more clues as to the nature of these feelings) toward the mother for failures to protect the child from aggression or violence; to be bullied for what one does NOT do with one's children (see the House of Ceres) and for what one seems to do too much of (see the Sign of Ceres); to be bullied over food or have meals accompanied by great tension.

URANUS [-] Upsets, unexpected/sudden events through children or through their friends; rebelliousness in children; exchanges of rule and role breaking in the parent-child relationship; seeing the impact of peer pressure on children.

[+] Surprises with plants, herbs or vegetables; doing new, different or exciting things with one's children.

CERES/URANUS = LILITH: Rejection or criticism of the friends of one's children.

VENUS [-] Financial exchanges with children; children have love and appreciation problems; there is some conflict because money is perceived as a substitute for other kinds of nurturing/relating.

VESTA [-] Conflicts regarding "working mothers;" working hours or interests cause some isolation or alienation between parent and child; conflicts often are centered around food or meals to demonstrate the interpersonal distance.

VULCANUS [-] To have to associate with others because of or due to something in connection with one's children or parents; to view one's offspring as "driven"/unduly forceful; they seem to be caught in a "web of fate" with regard to their behavior and relationships; the parent-child relationship becomes more of a contest of wills than an interchange.

[-] There is a tendency with this combination to do all Ceres things (whether they relate to gardening or nurturing) in a compulsive manner; there is likewise a tendency to periods of compulsive eating or concern with food. One can feel "under the gun" about food or children, and the "gun" or pressure will come from both inner and outer sources.

ZEUS [+] Family planning; meal planning; organized or efficient mother; dieting.

[-] Abortion issues; meals during which there are strongly controlled emotions and fears of eruption.

= URANUS: Events that deal with children and machinery, cars, burns or electricity.

Chiron:

Chiron represents an original view or "different" perspective; it shows an area (especially by House) where you aren't bound by societal, cultural or any strictures—you have a unique view of issues of the House and of aspecting planets. The direct Chiron accentuates the Uranus-flavor of the Chiron energy.

Where Chiron is retrograde in the natal chart, there is a long struggle or dilemna between (Saturn) living up to parental expectations and values, or (Uranus) seeking to live the life (to do and BE) what feels right, even though it is different from family traditions, proscriptions and expectations. The direct-Chiron personality does not seem to feel this dilemna as keenly (unless aspected with Saturn or the MC).

When troubled, Chiron can show a tendency to to try to "get around the system," "do it your own way," not play "by the rules," find a loophole and adopt the attitude that no one knows anything any better than you do! Your way is bound to be as good as (better than) anybody else's. You simply don't, or you refuse to comply or conform. All of these are CHIRON approaches; it's just that the hard aspect can create resistance in others or manifest in a way that may be irritating or obnoxious.

By transit, Chiron operates in very Saturn-Uranus ways; the established keywords, "turning point," maverick, rule-breaking, and dealing with "mentors" and parental or authoritative expectations hold true. While

retrograde, the transit again accentuates the Saturnian flavor, creating delays and restrictions so that changes bear difficult consequences or are slow to manifest; the "turning point" or the opportunity to manifest one's originality has to be "deep-sixed" and expectations have to be met (or more disciplined/strategic "loop-holes" found).

CHIRON IN ASPECT:

ASCENDANT [c] To deal with others who want to "play by their own rules"; here the change in "status" is related to a change in the health pattern or in the routine that constitutes the daily life; one incorporates the uniqueness in the "presentation of self" or in the advancement of personal interests.

M.C. By transit, this represents a major turning point; there is a change of status, job, direction or objectives. To use position, career or authority to do things in an unorthodox manner; to have little respect for authority; to be known for an unusual *style* of management or have an unconventional career; to defy the rules and have it work well; to have a reputation as a maverick

IC The transit indicates a change *in heart* or disruptions of the residence or living situation.

APOLLON [+] Interest in new, original or uncharted areas of astrology, business or customer relations.

[-] Chiron, Rx: To have clients or customers who are not adventuresome, who refuse to take new paths, try new things or adopt new perceptions.

DIANA [-] Part of the way that one expresses and establishes one's "maverick" side is to be elusive; in the case of the opposition, there are challenges to the ways that others "take off" or "hide"/be hard to find; the Diana-behaviors (and the motives for them) are disregarded; the behaviors cause a conflict with others.

EROS [-] Refusal to comply with sexual expectations; sexuality can be used to defy parental and/or societal norms (with the retrograde Chiron, the lack of parental/societal acceptance is a point of conflict).

By Transit: Broadcasting of sexuality/seduction as a way of "getting around" the system or the representative of authority (a kind of reverse sexual harassment).

HADES [+] To work on the details of advocating or broadcasting a new idea or theory; to have an interest in the origins and evolution of creativity, originality and perception.

HADES Continued:
[-] To be coarse in the expression of one's special view of the world; to assume that others who don't share this view are *inferior*; to debase or become vulgar/abusive when one's perceptions or eccentricities are rejected.

HIDALGO [-] To insist that one's perceptions or style are unique (to the point of rather continual conflict with others); to *go to war* to demonstrate how special one's "visions" or ideas are; to feel that one's originality gives him power over others; to feel compelled to accentuate differences and to elevate one's position as an innovator; to attract conflict because of the insistance on one's own view of things.

JUNO Chiron, Rx: The marriage partner cannot satisfy [his] parents' expectations with regard to career; the partner is afraid to buck authority, and is docile to edicts of parents, society and bosses; there are conflicts within the marriage that revolve around efforts to please and appease the parents.

JUPITER [c] Finding one's way through changes, turning points & challenges by using an irresponsible optimism/faith; accentuating differences in religion or philosophy.

[-] Having differences in life philosophy or religion from parents, grandparents and mainstream. (Where Chiron is retrograde, taking the different path causes some anguish.)

KRONOS To refuse to conform to the opinions of another; to feel that laws or regulations don't apply to you

= ASCENDANT: And to thereby influence the environment and to have to cope with the results.

= MARS: With accompanying exchanges of anger.

= VULCANUS: To feel compelled to refuse; to feel that others are trying to force you to accept their position or opinion.

[c/-] To have conflicts with those in position (parents/bosses) and refuse to do things "their way" and to rebel against or reject their values, expectations and traditions; to rebel against deadlines or "timing" limitations (where Chiron is Rx: the person is most apt to give in after all and use only token resistance. With the Rx too, there's an inability to come up with a new plan or a novel approach).

By Transit: One is asked to follow the rules and there are differrences of opinion over plans, rules, opinions and approaches.

LILITH [c] To pay little attention to a rejection or criticism; to view the criticism from a perspective that allows one to diminish its impact. To feel that a "turning point" of some kind is reached due to the impact of a criticism or rejection.

MERCURY [+] To be able to present original or different (than prevailing) ideas in a persuasive or graceful manner; to have unusual learning methods and interest in how the mind works.

[-] To create resistance in attempting to communicate; to pride oneself on the refusal to conform to the ideas of others; to feel very *different* than the siblings.

Chiron, Rx: There is more abeyance to and respect for convention, authority or concensus expertise than is revealed, admitted or apparent.

MARS The transit can indicate surgical procedures, while the natal aspect shows a personality that is *defensively or actively "different"*.

NEPTUNE [-] One uses something Neptunian (illness, deception, passivity, inactivity) as a way of defying expectations and "getting away with" something.

PANDORA [-] Chiron, Rx: One plays it "according to Hoyle" and attempts no interjection of individuality because one is fearful of the unexpected. The line of thinking goes: "God only knows what would happen if I don't do what *THEY* tell me to do." Fulfillment of parental and societal expectations assists one in avoiding "the unknown" or unchartered waters of him or herself.

When Direct, Chiron's refusal to conform brings unexpected ramifications; there is also a natal tendency to use the "refusal to comply" as a way of keeping others off balance and initiating change.

[c] By Transit: To have unexpected consequences from having "found a loophole" or from having tried to "do it your own way;" (with Chiron, retrograde: The "loophole" can become a "noose.")

PLUTO Both Chiron and Pluto, Rx: The major turning points come through Plutonian <heavy-handed, manuvering, complex motives/sexual needs, *etc.*,> behaviors; one faces change by "surrendering" to that which cannot be controlled; one "accepts the things he/she cannot change" without really trying.

PSYCHE [-] To be become obstinate or to behave unexpectedly as a way of coping with or reacting to situations that re-open painful memories; to try to effect a disregard for the pain one feels and causes.

SAPPHO [+/-] To see abrupt changes in or through friends & friendships; to "have no peers;" to be unable to feel a bond with others because of a perception that one is "unique" or "different;" difficulty understanding that "to HAVE a friend, you have to BE a friend;" refusals to respond to expectations in friendship and of friends.

SATURN [-] Saturn, Rx: There is fear of being different, and a great deal of effort goes into staying within parental and authoritative guidelines; "social acceptability" is the yardstick against which any foray into originality is measured; where Chiron is also retrograde, there has been no outward rebellion; the individual "falls in line" with parental and societal expectations, and there have been only a few dalliances in the realm of individuality.

SUN By Transit: To receive announcements of changes of/in authorities; to deal with men who show no reverence for established rules; to spend time with a rather unusual individual, one who has unorthodox approaches to life and/or career.

[+] To feel a growing need to change and evolve; to want to create a personal "revolution;" to dislike being categorized; to feel a healthy self dissatisfaction.

[-] To show little respect for the pride of others; to be disinterested in their lives or accomplishments; to desire to not push at authoritative input.

URANIA [+] An unusual approach to any body of theoretical or hypothetical knowledge; continued interest in avant garde ideas and theories; one views astrology too from a different perspective and clients with this aspect are likely to feel (as are Sun/Jupiter and Sun/Neptune people) that what you say may be true but it doesn't really define or apply to them; they are somehow exempt from categories, theories and principles.

URANUS [-] To have conflicts with friends because you feel they are too conservative or too influenced by authoritative input or convention; to have disdain for their attempts to change or to interject their creative input or ideas.

VENUS [-] To refuse to compromise; to create scenes over money or finances; to feel that you appreciate things that others don't understand; to stage conflicts over matters and definitions of "taste" or esthetics; to experience value conflicts; to refuse to conform to expected payments and reciprocity.

[c/+] By Transit: To be complimented because one is "unique," and always has a novel approach or solution.

VERTEX [c/+] To have others assume that it's your "job" or your role/lot in life to come up with the original idea/solution; to see intense interchanges in relationship due to the need for change and for liberated approaches to problems; to have others realize the versatility and perspective you bring to problems through the Sign of the Vertex.

[c] By Transit: To have intense interchanges with others because of a refusal to fulfill expectations or because one is trying to "get away with something."

VESTA [+] Due to changes (in status, direction or objectives), one renews the commitment and dedication to work; one uses the work to establish "unique" perceptions and ideas; one does original or ground-breaking work.

[-] To feel different from others in a manner that alienates; to alienate others because of a refusal to "go along to get along" or to do the normally expected thing.

VULCANUS [c] To make changes in one's habits due to a change in perspective; to put pressure on others to change habits; to see that conflicts with authorities can become a "power struggle" where one feels compelled to defend his position; there is a period of tension due to changes or due to the feeling that one is being "forced" to submit to the pressure of another.

By Transit: To press others to come up with a new way to do things; to deal with others who seem compelled to either defy authority or "do it their way."

ZEUS [+] To have organized or long-term goals/plans that focus on a major change, brand new ideas, or an original point of view.

[-] To control emotions and reactions to a change or in presenting new ideas.

Diana:

Within the province of DIANA fall events and issues that revolve around "*Hunting*" and everything related to it. Now this includes actual hunting-for-animals, but it also addresses issues that deal with "predatory" and "eluding capture/discovery" (being "hard to find") behaviors in some other forms of adult sports (playing Hide n' Seek, for reasons and in ways that will be described by other angular or aspecting planets). There are elements of "the chase" here, as well as a definite attunement to nature and animals.

And, there's a desire for privacy and a need to be involved with nature, the woods or animals.

DIANA IN ASPECT:

M.C. [c] To have goals or plans that relate to animals or their care; to encounter Diana behaviors and manifestations through the work or in a professional capacity.

DSC [c] To deal with others who are suddenly or unexpectedly *missing*; they aren't where you thought they would be/when you thought they would be; they are elusive or hard to find--and the reasons can be described by other angular or aspecting planets.

EROS [-] In extreme cases, this has been one indicator of sexual contact/abuse of animals; in other cases, it alludes to the pursuit and elusive behaviors that can be part of a "sexual-conquest-mentality."

[+] To be involved with the breeding of animals; to raise breeding stock.

HADES [-] Debilitating illness of animals; cleaning up after animals (dogs/racoons get into the garbage, the cat leaves fur balls on the rug); to find something disgusting about the habits of animals (*ie.,* with Ceres: disgust with their eating habits).

[+] Interest in prehistoric, extinct or very primitive animals, or hunting methods.

HIDALGO [-] To deal with animals who are aggressive and independant.

[+] Awareness of "mustangs," Spanish barb horses, or other breeds with ties to Hidalgo sites; interest in the protection of wildlife, wildlife habitats and the ecological movement as it relates to animals and nature.

ICARUS [-] Animals that suddenly take off, escape confinement, seek freedom or behave in daring and reckless ways.

JUPITER By Transit: To contact a veternarian; contact with horses or large animals.

LILITH To reject or criticize others because they seem to be playing a version of "hide and seek;" they are "hard to find" or "hard to get a-hold of!" To have a favorite pet; to reject or chastize animals who "don't come when they're called" or who "take off" so you can't find them.

[+] As silly as it sounds, this combination correlates to occasions when animals have rival suitors too (eight male cats

LILITH Continued: are howling in your backyard!).

[-] To sneak around, use "absences" or "hide" in connection with love affairs or trysts; to plan a liaison in an open air setting or in connection with animals (*ie.,* to use animals as an excuse).

NEPTUNE (+) To idealize or romanticize animals & nature; to feel close to animals & nature; to bathe or groom animals; to administer medications or deal with animals with allergies.

(-) To see others who "take off" because they're upset; to find that others don't show up due to illness; they offer excuses; there are suspicions in connection with an unexplained absence; to deal with animals who are frail; to feel that others are being deceptive by their elusive behaviors and comments; to be disappointed by others' "errors of omission"; to feel they are "hiding something."

PSYCHE To have animals figure in scenes or memories of psychologically "hard" experiences.

SAPPHO [+/-] To feel a "kinship" with animals/nature; to have friends who "hard to get in touch with" or who seem to use silence or absence as a tactic.

SATURN The father raises animals; to be responsible for the care of animals; dealing with old animals.

SUN [+] To have an affinity for nature and animals; to feel "more like yourself" with animals or in an outdoor setting.

[-] To deal with men who are "missing" or not where they're supposed to be; to deal with authorities who are evasive and/or hard to find.

TORO [c/+] To "slip away" when angry; to express anger by and AT elusive tactics; to enjoy nature by doing hard, physical work outside; to rough-house with animals; to become easily irritated at animals.

VENUS [c] By Transit: The combination manifests as "missing payemnts" or gamesmanship (elusiveness) in connection with both love and financial issues. For example:

= CERES: Instances of leaving without paying at a restaurant; trouble with the restaurant bill; people "playing games" about reimbursement, money, payments or wages. In its most mundane manifestation (w/ food), look to other aspects for refinement (*ie.,* w/ Hidalgo, one might be in a Mexican restaurant, or have to make a stand about money, and then be

VENUS = CERES, Continued: "missing"/recalcitrant about the actual negotiations.)

VESTA To use animals and nature (time given to) because of an inability to feel close to others or out of a fear of closeness/intimacy or to compensate for disappointments in human relationships.

VULCANUS [+] "Spring Fever"; to feel that you absolutely MUST get outside or spend time outdoors/communing with nature/talking to the trees; there is a desire and inclination to "get away" and not be where you're supposed to be.

[-] To deal with others who seem driven to be elusive/hard to pin down; they seem to feel that "absence" is a way of making a statement; to press others when they use absence to test power; to have forceful exchanges with others who are elusive; to see that others can refuse to associate, or object to coercion attempts to do the expected thing or be in the expected place (at the expected time)—they leave quietly; they are, in a sense, "*missing in action*."

Eros:

EROS deals with "smitten"-love, compulsive attachment and passion; it represents *what turns you on* and defines sexual interest, technique and experience. While its usual manifestation is "physical," it can show other fields of interest that hold a particular "turn on" for the individual. EROS also represents the sexual or reproductive organs.

Where retrograde, the sexual interests and compulsions of other people create marked difficulty; there is a troublesome history in connection with sex and some repression of the effect of the total Aspect Pattern involving Eros. There are also premature sexual experiences, and in spite of (or perhaps because of!) the problems that accompany sexual expression, one still seeks some kind of unconventional fulfillment. As is often the case with retrograde planets, they become "too important" and the impact on the personality is not well understood.

Where inconjuncts attend EROS, one can expect guilt and over-reaction to manifest in the sexual experience, and, in the case of the waning quincunx, others manage to press the individual to feel that she/he should DO MORE to please the partner sexually.

EROS IN ASPECT:

ASCENDANT [-] Romantic interests that are perceived as a distraction or that seem to preclude one's ability to adapt and cope with daily life.

ASCENDANT Continued: [+/-] Natal aspects that tie EROS to the Ascendant indicate that sexuality and seduction are a continual part of the presentation of the personality; there may be a "come-on" as parcel of the way that one attempts to control interactions and fit in to the environment; the sexual component becomes a constant consideration, and the sexuality is projected as an integral facet of the person; the sexuality is used to "impress" others.

I. C. By transit or in a return chart: Memories of compulsive attachment or erotic experiences.

ADMETUS [-] Conflicts relating to duration of sexual activity; problems of coldness/rigidity; enduring or long-term sexual difficulties; witholding of sexual interchange.

CERES Childhood sexual experiences; to have been impacted by the mother's sexual interests and history; using sex to work out nurturance needs; to trade "sex" for caring or emotional support; to use "seduction" as part of the parenting model.

HADES [-] The sexual drive or expression/understanding is imprinted as coarse or vulgar and may be perceived as "lower class" or *dirty*.

HIDALGO [-] Issues of power & control play too large a role in the intimate relationships.

[-] Hidalgo, Rx: To keep silent about sexual arrangements or activities; to lack the "courage of your convictions," and to refuse to take a stand regarding a liaison.

ICARUS [c] To associate "danger" (as excitement) and *"love of flying"* (metaphorically) with eroticism; to use lust or a "the girl can't help it" approach as an escape from restriction (and especially from the restrictions imposed by the natal House of the conjunction or through troublesome aspects).

JUNO [c/-] To seek sexual equality; to debunk the double standard; to confuse erotic attraction with commitment; to have inner commitment destroyed and to have fears of abandonment due to the force of an erotic attraction or sexual philandering; to see that marriage/relationship can be changed due to the force of an erotic compulsion/desire; to use sex as a vindictive force within a marriage or partnership; difficulties with fidelity; to find that sex is "better" in relationships outside of marriage; to not find good sex & good partner in the same person.

JUPITER [-] Others use "humor" in ways that are a "turn OFF" to you; instances of so-called "genital-humor" or jokes about sex; to exaggerate about sex, prowess and the interest in or importance

JUPITER Continued: of sex in the life.

KRONOS [+] To have strong opinions and *act like an expert* regarding sex; to use authoritative position as seduction.

[-] To break or challenge laws or mores through the sexual behavior; to be questioned by authorities about sexual activities.

LILITH [+/-] Where Lilith is tied to EROS in aspect, some of the "turn on" in a relationship is that there is a "competitive market". A measure of arousal and interest is due to the fact that there's a rivalry or a third person involved. Issues that deal with conquest, dominance and "winning" play a large role in the sexual behavior and attitudes.

MARS [+/-] Anger and excesses of physical energy are diffused through sexual release; elements of anger are found in sexual relationships; one may use sexual projection as a defense; there is an emphasized interest in self-gratification.

MERCURY [c] A rather continual stream of erotic thoughts occupy the mind; there is accentuated interest in oral sex; constant mental preoccupation with sex; much talking about sex; to have a "sexy or flirtatious" voice; to project the sexuality through the "tone" of voice; a fascination with cars, telephones, communication, and siblings; to project the sexuality more easily in casual contact than in more intimate settings & relationships; to sublimate some of the sexual drive through conversation, intellectual pursuits or through keeping busy; occasionally, there is indentification with one's car or vehicle as a representation of one's libido; an interest in pornography or erotic cartoons, jokes and stories.

Mercury, Rx: There may be trouble discussing sexual issues and one may work out complicated sibling relationships and problems through sexual activity; there are imperfectly understood or unintegrated and unresolved issues that link siblings with sexual feelings.

PALLAS [+/-] To use sexuality as a tactic; to have had the father demand seductive behaviors; to have to be "canny" in order to counter the father's seductive overtures and remarks; to be evaluated by the father on a sexual basis.

Since a successful Pallas equates to the "Daddy's Little Girl" (or Boy) syndrome, the Eros-Pallas contact is a way of indicating that the father was at least "seductive" and that his demands of the child included some kind of sexual-projection from the child. In adult life, the sexuality may still be projected in "little girl/boy" terms; seduction may have "game"

PALLAS Continued: aspects and one is apt to feel that they have to be "cagey" or "stand up for themselves" in any sexual encounter. The female with this aspect is apt to very "male" in her approach to and experience of sex.

[c] In a less physical manifestation, the aspect can also indicate a "passionate interest" in perceptual skills and mentality.

[c] Pallas, Rx: To be unable to please others sexually (due to other points in aspect).

PANDORA To see the consequences of an erotic liaison; to have unanticipated changes ensue due to a sexual relationship; "the cat is out of the bag" as a result of a sexual entanglement (pregnancy, confessions, *et cetera*).

PLUTO [+/-] To use an erotic compulsion as a way of "accomplishing" radical change and confrontation in the life; others block the sexuality by being controlling/manipulative and attempting to force [and with the hard aspect, this is a real turn off]; others have such complex motives operative that sex becomes "heavy" and fraught with implications; it isn't free or just what it is.

[c] To have sex and "control/release" in an adverserial position with another; there are difficulties with initiation of sex; there is a dominance theme, lack of intimacy, "stoicism", control and manipulation within the sexual exchange.

POSEIDON [-] Ethics, morals or religious/spiritual beliefs can inhibit the sexual component of life; one is apt to judge the sexual behavior of others by their standards or feel that sexuality and spirituality are (excuse the pun) odd bedfellows; to not understand the relationship between kundalini/sex and soul.

PSYCHE [+] Sexual encounters that one remembers for a very long time (in a positive way).

[c] To experience much trauma and wounding through intensely sexual encounters; to use sex as psychological "hook" [as a way of reaching another in a potentially damaging way].

[-] With difficult aspects between them or with one or both retrograde, the "memory" is clouded or faulty and some sexual experience or trauma has been repressed or underestimated; the sexual component has an exaggerated influence, and the sexuality is aroused by situations that feel "psychologically dangerous;" some of the "turn on" is that the situation has the capacity to "wound;" there is a drive to be "unforgettable in bed" or to use the sexuality to "hurt" others.

PSYCHE Continued:
[-] Sexual experiences that are traumatic, scarring...

= HADES: ...because of debasement or vulgarity; to feel "soiled" through sex.

= MARS: ...because of the presence of anger or being "forced."

= SATURN, Rx: ...through the father, or because sex is "business like" and too polished/professional or cold; sex occurs irresponsibly or within narrow time confines; sexual activity must be "scheduled."

= PLUTO, Rx: ...because one felt helpless, powerless.

= URANUS: ...because of abuse, indifference or extreme unconventionality.

SAPPHO [-] Sexual identification with same-sex partners; difficulty achieving the desired sense of "bonding" through sexual relations; the need to *bond* is part of the drive for sexual intimacy and satisfaction; under difficult aspect, the "bond" is broken or is struggled for through sexual experiences.

[+] By Transit: Interest in erotic art; friends discuss intimate issues.

SATURN [+] "Not now, dear, can't you see that I'm working!"

Timing problems and inhibition interfere with sexual activity; sex is seen as *serious business*, or lacks spontaneity and playfulness. Sexual exchange has "rules" or routines; premature sexual maturity; events that emphasize responsibility in sexual relationships, as well as the tendency to come up against the father's or society's proscriptions through sexual interests.

[-] This aspect has, all too often, indicated some sexual contact between the individual and the father, and creates some fear of sexual interaction. Much emotional control or detachment may occur within the sexual dynamic, and there are "sexual strategies and an emphasis on techniques" to compensate for other kinds of sharing or giving within the sexual experience. One attempts to manage others through sex and finds that sexual responsibility is problematic from time to time. Even with sextiles or trines involving a retrograde Saturn, a father-child sexual history is possible; there is some restriction that attends sexual expression and there may be premature aging that affects the hormones, organs or sex drive.

SATURN Continued:
NOTE: The Eros-Saturn aspect indicates that the father has made a sexual impression on the child; it does not necessarily indicate actual physical contact. It shows, rather, that the child experiences sexual feelings or behaviors directed at him or her from the father, and this complicates the development of the sexuality. The child is impacted by the father's sexuality; there is some transference of the father's attitudes, frustrations and desires onto the child. Where Saturn is retrograde, the "exchange" occurs before the child has any understanding of sexuality, and the exchange is registered simply as "wrong" or "bad." The idea of sex has rules and expectations; there is some reason to be careful or strategic; sex becomes a compensation and these notions and attitudes later attach themselves to the individual's adult sexual interactions. Where Eros is retrograde, the person may "act out" (instead of act-IN) the sexual complication—instead of accepting the "caution" advocated by the father's impact, the individual sets out to "prove him wrong," (*ie.,* still reacting to the father or to the restrictions and inhibitions that were placed on sexuality during childhood and adolescence).

SUN [+/-] Similar to the Eros-Ascendant aspect, this combination indicates one who is ego-identified through the sexuality; their sexuality IS who they are! Sexual projection, satisfaction and activity are tied to self-assimilation and discovery (which the Sign will exhibit strongly); this person may seem to "exude" their sexuality (but a complete examination of the aspect pattern of Eros must be examined to discover if there is, in this case, "truth in advertising!"). The pride is linked to sexual performance and fulfillment.

[-] While the sexual projection still occurs, the demands made by EROS distract or prevent the individual from "being all of who they are;" sexual experiences are nearly self-destructive and certainly create fragmentation, providing only momentary enhancement; the sexual drive may leave a person not feeling "good about themselves" (They don't "respect themselves in the morning!") This person needs sex to "feel right/good" about who they are, and if the chart indicates self-esteem problems, the sexual drive can become desperate.

URANUS [+/-] Obsessive attachment that is used to create sudden change; the need for something "unusual" or not routine in the arousal mechanism; by progression (and in the presence of some natal aspect between the two), even sextiles have shown up in surgeries involving sexual or reproductive organs [prostate surgeries, mastectomies]. As usual, watch for trines or sextiles involving a retrograde Uranus to potentially manifest in the more difficult manner.

URANUS Continued:
[-] Potential for sexual abuse history; unconventional sexual arrangements; to feel different or odd because of the sexuality.

VESTA [+] A passion for work; sublimation or re-direction of the sexual drive through career or professional interests; to deal with sexual problems in relationships through the career.

[-] To experience limitations in connection with sex; to have sexual relations that lack intimacy; to use sex to alienate another; analysis or criticism of the sexual behavior; a sexual complex; to feel alienated or distant from others even during sexual relations.

Hidalgo:

In its most specific and mundane manifestation, Hidalgo shows as an affinity or contact with Spanish, Indian or Latin American cultures, languages or influences. Hidalgo also deals with Church vs. State conflicts (*ie.,* the abortion issue) and "revolutionary" governments, or governments based on strong religious ideologies.

In its psychological and behavioral manifestations, Hidalgo is exhibiting the *courage of one's convictions*—stating one's principles or what one *stands for* and finds important and essential. Where Hidalgo is challenged by aspect, the principles and convictions are "subject to" the pressures and needs of the aspecting planet so that one can seem hypocritical or have "expedient" ethics, morals or principles. HIDALGO can be contrasted to Jupiter's "philosophy" of living in that Hidalgo often adopts or employs convictions in a way that is more aggressive and less congenial than Jupiter. Hidalgo is not as sincerely motivated by a desire to uplift or guide others as Jupiter.

When Hidalgo is retrograde, there are secrets, or others do not "come right OUT with it." There is something dishonest or "in the closet;" what you're seeing/hearing is not what you're getting! You'll see instances of "lip service"— people who say one thing and do another, and the "truth" of the matter may not come out (by transit) until Hidalgo goes direct! You may want to note that Hidalgo goes retrograde every March, April or May, and does not go direct again until August or September.

HIDALGO IN ASPECT:

ASCENDANT The appearance is used to over-assert, attempt to dominate (in ways that are characteristic of the ASC-Sign), often making this individual inordinately outspoken and "tough to take."

M.C. [c/+] To set goals or make plans that relate to acting on one's

M.C. Continued: beliefs and being/becoming who you say you are and who you represent yourself to be.

JUNO [-] To have a clash of convictions (over what one "stands for") with the partner and/or over rights within the partnership.

= SATURN: To think of separations due to needing to take a stand about things that deny or destroy the need for inner commitment.

JUPITER [c] Wanting to freely and openly express one's opinion/convictions but being afraid of being misunderstood; to relate to others through some statement of "purpose" or admission.

LILITH [+] To "come clean" (tell the truth) about rejection, love triangles or divided loyalties (unless Hidalgo is retrograde!)

[c] To have a lack of tact when expressing criticism or in selection processes; to over-assert when criticizing and thus to engender resentment and long-term, covert anger and relating difficulties; to feel that one absolutely MUST point out where others are *wrong*; to criticize others because: they "won't take a stand", refuse to "come right out with" what they really think, or refuse to act on what they say they think, want or believe.

[-] To see the power "over" another that comes from rejecting them (as the poet, Robert Creeley, so beautifully put it: "...the semi-lust of intentional indifference.")

By Minor Transit: Instances of criticism, rejection & selection of things Mexican, Spanish, etc., or involving what one perceives as *matter of principle:*

Hidalgo, Rx: To feel like an outsider due to what people DON'T say; to sense that others have secrets or discuss matters behind your back or aren't telling you either the truth or the whole story.

= NEPTUNE: To reject the convictions, beliefs or principles of another; to not feel compassion; to not believe the story.

MOON [-] Hidalgo, Rx: One perceives that the mother does not speak up and fails to protect the child; emotional or family reasons keep the truth hidden; there is a pretense between the mother and child; the child feels that there are things he isn't told.

Instances that deal with "standing up for the mother" or cases where conflict has occurred because the mother acted on the

MOON Continued: courage of her convictions; she "took a stand" (and an unpopular one); there are instances of having to defend one's emotions, feelings and memories.

NEPTUNE [c] Seeing Neptune as *denial* or *passivity* will demonstrate that in combination with HIDALGO, there will be lies, distortions, evasions or excuses that color and interfere with one's statement of convictions or position; there is likely to be some dishonesty or misrepresentation. While there may be ideals that one wishes to assert, act on or represent, disillusionment follows or one feels too passive, too sensitive or too ill to follow through.

[+] Sensitivity and vulnerability are odd-bedfellows of "assertion," but with this combination, it can be done! This aspect also allows others to use "pity" as a way of "getting over" on others; there can be "pretended" convictions or one can "play victim" as a way (albeited back-handed!) of getting power over others.

Also see this combination as representing religious convictions, and of having the potential to use misguided or confused "convictions." One asserts things in an indirect manner, or uses deception as a vehicle for "making a statement." There is an inclination here to "press one's suit" in an underhanded manner, and to attempt to undermine principles, or to pretend to stand for something.

Hidalgo, Rx: There are events where one *deceives with silence*; one leads (and has been led) astray by not speaking up, or by concealing the truth.

In mundane astrology, Hidalgo-Neptune represents the drug trade with Latin American countries and Mexico, and also is prominant when evasion, deception and hypocrisy surface in the political arena or in connection with religious leaders. Subtrefuge regarding ships, shipping (Neptune) has also appeared under the retrograde Hidalgo, and countries like Iran (who are led by religious-revolutionary zealots) are also represented by Hidalgo (especially when configured with Neptune).

[+] By Transit: Music, art, songs, poetry or films with a Spanish, South American or revolutionary theme; flamenco dancers, Picasso and indian primitives are also manifestations of the Hidalgo-Neptune energy; constructive examples of hypnotism or subliminal suggestion.

PALLAS [+] To declare a long-range strategy; to temper your convictions for the sake of a relationship.

PANDORA [c] To use "convictions" (principles, "points of honor" and such) as a way of keeping things stirred up and attempting to knock others off balance.

[-] Hidalgo, Rx: To refrain from "speaking up/out" because of a certainty that "all hell will break loose" if you do.

POSEIDON [+] A form of spiritual "one-ups-manship;" spiritual yuppy-ism; the "Inquisition Complex." To attempt to dominate others either through propaganda or because of presumed spiritual position/influence.

SATURN [c] To only tell others what you want them to know; to keep things to yourself (see the Sign of the conjunction for style and content here as obviously the conjunction in Gemini is vastly different than the conjunction in Scorpio; in Scorpio, there may be "deep, dark secrets" that are kept from others, secrets that are attached to psychological pain and manipulation tactics, whereas in Gemini, the "keeping it to yourself" is more apt to be a light-hearted game and not nearly as dramatic, being more apt to simply "choose one's words carefully" rather than use the withheld information as a weapon.) The principle here is the management and strategic use of information and disclosure. Other components in the total Aspect Pattern involving the conjunction will indicate the kinds of information that is not readily admitted (*ie.*, with an aspect to Ceres, one "keeps things from the children," or has secrets about the mother-child relationship).

[c/-] To finally have a conflict with others over convictions or how you really feel about an issue; to "bide your time" before you speak up, or to "speak your piece" only in a controlled or strategic manner.

[c] By Transit: Saturn "suggests" that you keep your mouth shut about "where you stand;" you find that outside influences or delays effectively block the action you've finally gotten up the courage to take; timing is important in stating your case or position, and its a time to observe the temptation to slip into "practical ethics" or "expedient honesties."

TORO [c/-] To insist on one's point of view with anger and to make perceived "issues of principle" into a contest or showdown; one over-asserts, comes on too strong and nearly brutalizes others with regard to: convictions, principles, and whatever one believes to be "right and true." There is marked pushiness over issues of the "integrity" of others, and others may feel "pushed up against the wall" because of what they think, believe or "stand for." Instead of "standing on principle," this aspect promotes interactions where people STOMP, scream, kick and claw

TORO Continued: over what they perceive as a "matter of principle" or honor; the act of stating convictions is used to intimidate others.

By Minor Transit: Dealings with Spanish, Mexican or Latino: truckers, prize fighters, athletes, *et al*-Hildago.

URANUS [-] Uranus, Rx: The passive-projective tendency of the retrograde energy creates situations where the native presses (his point) and indirectly (and seemingly innocently/subliminally) invites the opposition, disruption, scenes and outrageous behaviors of another; there is a tendency to NOT speak about a change until the situation developes into a "scene".

VENUS [-] "Put your money where your mouth is!" To stand up for what you believe with reference to values, finances, relationships and those you love.

= PLUTO: A love/hate or attraction/repulsion relationship with aggressive and assertive sub-themes; issues of love, money, control, dominance and manipulation are all *in the stew* with power-over needs, "love," rebellion and "convictions." You can't seem to tell one from the other without a scorecard; one "comes out of the closet" as a control mechanism.

VULCANUS [-] To have to be in the company of someone who has "stated their case" (about other planets in aspect); this is not likely to be pleasant as they feel "compelled to speak" and the hard aspect indicates that a conflict is in the act of creation.

Icarus:

Activities that are typical of Icarus include: skiing, hang-gliding, snowmobiling, motorcycling, speeding and racing. And these demonstrate the essence of the asteroid: the desire to escape limitation or restriction, the desire for a moment of "free fall" or speed, the draw of a *peak experience.* Icarus is "the fast break" impulse.

Check the House, Sign and Aspect Pattern of Icarus to see what is perceived as a limitation or restriction, what the person feels he or she HAS to "get away from." Icarus often shows "sudden escapes" and leave-taking. Like the mythological base, Icarian-escapes are often characterized by irresponsible surges; the consequences are not fully understood and warnings are not heeded. All that registers is the need to get away or to "do" the aspecting planet or serve its demands. With conjunctions involving Icarus, the other planet is likely to be interpreted as a vehicle

FOR freedom at one point, later to become an albatross and the very thing (or person) that one wishes to flee.

Where natal Icarus is retrograde, there is a tendency to accept restrictions (of aspecting planets or asteroids). The mind set seems to be: "Well, maybe I can't swim with this (aspecting planet/asteroid) tied around my neck, but I can survive by treading water"! And, indeed, there seems to be no satisfactory escape; the person has had a few experiences that have taught them that they seem to leap out of the frying pan and into the fire, so [in the absence of a "driver" such as Mars or Apollo], they tend to remain in restrictive circumstances.

ICARUS IN ASPECT:

ASCENDANT [c] By transit, this can show a time of having to do something to facilitate another's interest in an Icarian sport; it also shows instances of awareness of one's own need for "freedom" and dealing with others who are feeling restricted (because someone is "cramping their style"); to be impulsive or reckless.

M.C. [c] To be willing to make a plan that involves some risk-taking; to feel free to try something new; to set a goal that forces you to stretch beyond what you conceive as your own limits; to deal professionally with manifestations of Icarus (activities or behaviors).

[-] To symbolically "fall from high places;" to have one's own need to live up to others' expectations involve a push to "climb too high, too far, too fast" and take chances; to have a "fall from grace" with respect to reputation or credibility.

D.S.C. [c] To see what others do with their Icarus needs and what happens to them in playing out that need; when Icarus is located at the DSC, there is a period of needing to get away from others or a feeling that relationships are restrictive (and this is the basis for conflict).

I.C. [c] In order to "be safe" (get the nurturing and support that is needed in the childhood or from family), you have to take risks; you have to be un-safe ("fly without a net") in some way. Think here of parents who push children into dangerous sports, for an example.

[c] By Transit: To want to "get free of" home, mother, memories and the impact and constraints of the childhood or conditioning; this is prime for all those feelings associated with "cabin fever."

ADMETUS [-] To want to *get off the treadmill*; to want to "escape" and know that you can't (not now, not yet).

JUNO [c/-] Sudden marriage (*ie.,* to escape from the House or Sign) but it's a case of *out of the fire, into the frying pan* because either the partner will be perceived as restrictive, or the partner will see the union as restrictive and devote lots of energy to "trying to escape" or getting away/finding reasons (shown by other aspects to the conjunction) why he has to get/be away/outa' here.

JUPITER [-] "Taking risks" with others in cars or other modes of transportation/recreation; this is "leaving the driving to us" in a dangerous situation; provoking other drivers by racing or recklessness.

[-] Using humor and the tendency to "guide/enlighten" others in ways that box *others in* and make them want to "get away." And this same result may be anticipated with almost any of the oppositions involving Icarus when one chooses to play the role of the opposing planet in an interaction.

KRONOS [-] To break speeding laws (especially with Mercury or Uranus aspects); to want to get away from people who disagree with you; to try to avoid red tape or differences of opinion; to want to get out from under the burden of being the boss, the "expert" or the person in charge.

LILITH [c] To be critical of people who "take off" or who can't seem to "take the heat" and "hang in there" under pressure.

MOON [c/+] Icarus, Rx: Even though the mother may not actually "take off" or continually escape, she conveys that desire along with the idea that motherhood is a tremendous restriction to her; to repeat the pattern learned from the mother.

[-] To want freedom from home, family and habits; to seek time away from children and from the constraints and demands of female or mother/nurturer role-limitations & expectations.

[+] By Transit: To be involved with women who pursue Icarian sports; to be aware of public skiing/racing events.

NEPTUNE [c] To seek freedom from dependencies; to be recklessly vulnerable; to expose oneself to the "danger" of exploitation; to seek adventure through water sports (speed boats, water-skiing). To have "flights of fancy/fantasy" and to achieve the needed freedom by sleeping, day-dreaming, withdrawal or passivity. To reach for freedom by becoming totally absorbed in some kind of activity and bascially ignoring whatever it is that is perceived as restrictive. To desire liberation from dependencies, sensitivities, empathies and victimization; to dream of flying or risk-taking.

NEPTUNE Continued:
[-] To briefly enjoy an escape or respite; to feel self-discipline or control eroding; to be unsure of the reason or rationale for escape-needs; to have lies or pretenses that don't last; to seek liberation (for and from the House of Icarus) under a Neptunian ruse (*ie.,* because one is too sensitive or too ill, or feels unable to act, or in order to go out and *have a beer with the guys*).

[-] To take on too great a risk in a momentary burst; to use illness or irresponsibility as a "flight"; to use a deception as a declaration of independance; to enjoy or employ the "danger" and intrigue of a deception.

Icarus, Rx: One has dreams of being trapped; the dreams and the fantasies or "attempted escapes" only enhance the feelings of restriction.

PALLAS [+] To take chances or risks because you want approval.

= URANUS: To see that you must "skate on thin ice" in your own skates, at your own pace or in your own way; to feel the need for approval creating stress for the need to demonstrate your individuality.

[-] This is the opposite of the "grand entrance;" here one's repertoire of relationship strategies includes "taking off" or dramatic departures.

Pallas, Rx: There seems to be a lack of perception or an absence of planning or strategy in the relationship; should there be an opposition to the retrograde Pallas, partners are apt to offer feedback that the Pallas-person is dull or unable to keep pace with them.

Where Direct, the Pallas energy is given to over-strategizing in relationship; the other is apt to feel "managed" and want to escape from the battle plan of the overly zealous Pallas.

PANDORA [+/-] To be unable to stop something once it gets going (look to the rest of the Aspect Pattern for details of what it is that has gotten out of hand).

SATURN [c] Careful change; some "fear of flying" or of taking uncalculated risks; to desire not to "go off half-cocked". To perceive the self as overly-cautious (where the conjunction receives other aspects, look to those energies to describe the specific area where this caution manifests).

[-] To want to escape responsibility; to separate temporarily and enjoy the burst of freedom (for only a short time).

SATURN Continued:
Icarus, Rx: To feel that *there is no escape* from the father, responsibilities, social standards & expectations, *etc*-Saturn (House and Sign).

SUN [c/+] To need "risk" to feel like yourself <think here of race car drivers and mountain climbers>; to feel "whole" and "characteristic" only when involved in some adventure that has some element of danger; to want to literally escape *the Self* and the limitations that being a person connote; to find the usual parameters of normal day-to-day living too restrictive.

[-] To stake one's pride or identity on risk-taking, even though this pattern is destructive or threatening to the well-being on some level.

TORO [-] To get carried away with anger and macho displays; to "take off" <exit> after bullying others; to carry on and feel unable to stop yourself; to momentarily "lose it!" To get a "kick" out of aggression; to feel a temporary "high" out of *macho* behaviors, sports and displays.

[+] To use *macho* symbols to represent freedom and daring; to present "the manly thing" as risk-taking or adventuresome and having little regard for consequences (A lot of television advertising and current music videos and trends are examples of this.)

URANUS [+] To use friends or group activities as a release valve for freedom needs; to do Icarian activities with friends or in a group.

[-] The Lemming Syndrome; to get carried away with getting carried away! To effect changes for the sake of change and out of boredom; this is a double dose of either Uranus or Icarus, and one is apt to react very explosively to restriction, or to feel sudden, unexpected needs to escape; one is apt to cause scenes when feeling limited in any way; there is certainly some accident potential with this combination.

VENUS [c/-] To spend money on an Icarian pursuit (skiing, fast cars, *etc.*); to view and use money "as freedom"; to have a tendency to spend money out of boredom or when one feels restricted in other areas of the life (look to other aspects to describe where the real feelings of limitation are coming from). One gets carried away with expenditures and spending; splurge or binge spending; to view relationships as restrictive; to need exorbitant excitement in relationships.

[+] To love Icarian pursuits (such as: skiing or racing).

VENUS Continued:
= KRONOS or M.C.: to take flying lessons; contact with travel agents; acting as a travel agent.

VULCANUS [-] An indirect "forcing" or inner kind of coercion seems to compel a desire to get away; the more effort that is directed into trying to force others (through the House or Aspect Pattern of Vulcanus), the stronger need to escape they feel.

Juno:

Juno represents the marriage partner and the relationship dynamic. The Sign, House and Aspect Pattern articulate the fears of what is or will *go wrong* with a relationship, and what keeps one from feeling totally secure. The way that Juno is configured shows what cannot truly be accepted about the partner and what "stands between" the two and prevents the relationship from being utterly fulfilling. So Juno addresses *the bone of contention*. It's also part of the important dynamic that was learned from the relationship of the parents (and particularly the mother's role and attitude in that marriage).

While the Descendant (+ Ruler and posited planets) can do much to describe the more obvious conflicts and projections with regard to others, look to Juno to find a detailed description of primary relationship interfaces.

Juno can be thought of as a Pluto-Marriage-Point; it represents what goes awry and where *scorekeeping or revenge* take place (and how that occurs); Juno indicates what tests the level of commitment and the attitude toward fidelity and marriage. Supportive aspects will indicate a pattern that keeps the marriage together and also shows part of the rationale behind "working at" a relationship. As usual, the opposition aligns with "the adversary system", and any opposition involving Juno has the partner on the symbolic "other side of the desk" on a rather continual basis. And compromise is perceived as entailing some kind of loss (of equality or rights) so it seems all the more difficult.

By transit, you will see events that reflect "score-keeping" or attempts to "even the score" and a concern about "rights" and "who's entitled to what." This conflict over rights may not center primarily on the marriage partner if the transit occurs in the absence of a Juno direction, station or eclipse that triggers natal Juno. Whenever issues about equality and fairness occur, Juno seems to be prominent.

JUNO IN ASPECT:

ASCENDANT To feel unable to cope, or to continually get thrown off-balance due to issues in the marriage or because of difficulties with the partner; issues that deal with "appearance" or personality/facade are troublesome and become pressure-points

ASCENDANT Continued: between the partners. The trouble in the marriage is registered as "constant" and ongoing.

M.C. [c] By Transit: The partner is facing career demands which cause a lapse in the level of commitment or exchange of attention in the marriage or relationship.

ADMETUS [-] Marriage can be delayed; the timing is never quite right; there are long periods of frustration or one feels that they are "enduring" relationship problems.

HADES [+/-] Attraction of partners with some debilitation or long term problem; the past plays too great a role in the relationship; inordinate sense of *karma* or of past lives with regard to the relationship is part of the dynamic; may also attract vulgar, coarse, unrefined or melancholic partners; partnership is involved in medicine, psychology, history, re-cycling or ecology efforts.

[-] By Transit: Old problems re-surface and become the basis for vindictive themes; loneliness occurs within the relationship; attempt to solve long-standing problems by trying to get at the heart or origin of the problem; partner has problems with depression.

JUPITER [c] To travel with the partner; to speak long distance; to discuss philosophy (or other Jupiterian matters); to have a partner who travels or is involved in a Jupiterian profession (such as law or academe).

[-] Legal complications between partners; differences over the approach to life or philosophy of living/life style; to feel that the partner is prejudiced, insincere or lacks spontaneity/joy; to have difficulties adjusting to the partner's tendency to "act superior" or react to people and situations with a "guiding" or "enlightening" attitude.

KRONOS [-] To have capability or competency questions between partners; differences of opinion or over plans with the partner.

[-] Both By Transit: Partner has interactions and difficulties with authorities.

MOON [-] To attract partners who need a "Mommy" more than a mate; there are unequal emotional levels and exchanges, along with unreciprocated emotional demands; emotions and memories are used to "get even" or to play a "one-up-manship game" within the relationship; needs, nurturance demands and emotions continually knock the partnership off balance.

NODE [-] By Transit: Partner has difficulties with business associates or family members.

PALLAS Part of one's behavioral repertoire in relationship strategies includes the well-placed use of *the fear of abandonment*; with aspects between these two, "fairness" is a tactic; rights are insisted upon rather than freely given. In more congenial aspect, the contact can manifest as marriage or joint plans.

[+] To be strategic and managerial with the partner; to maintain a sense of perspective about marriage and equality/reciprocity in a relationship.

[-] The marriage disappoints or creates friction with the father; there seems to be no way to please the partner (despite continual efforts).

PANDORA [-] By Transit: <both transiting> Partner has rather continual "surprises" and turns of events...

= CERES: with children or during meals.

= CHIRON: with people who keep trying to "do it their way" or don't want to play by the rules.

= HIDALGO, Rx: with people who don't speak up or want to keep things to themselves.

= NEPTUNE: with disappointment and unstable or unreliable persons.

= URANUS: with folks who react explosively, contrarily, or in a disruptive, aloof or indifferent manner.

PSYCHE [-] Irreparable damage to the marriage through the partner; attempts to "get even" and insistence on "rights" or a tunnel-vision view of what's "fair" creates more pain, more damage.

SATURN [-] To view the partner as a responsibility; to have trouble being spontaneous with the partner; to feel hampered or restricted by a relationship; to have difficulty adjusting to the responsibilities and roles of a marriage.

SAPPHO [c] Issues that deal with Women's Rights.

[+] To feel that friendship is a basis for marriage; the partner is one's "best friend;" to share artistic interests, tastes or pursuits with the partner.

[+/-] Strong relationships (including sexual) or "marriages" between same-sex partners.

SAPPHO Continued:
[-] To keep a talley sheet of things that are done "out of friendship" and to attempt to extract reciprocity.

SUN [+] Ambitions are pursued with the partner (but partner is apt to insist on top-billing!); marriage and the partner are credited with "the making of the man (or woman)."

[-] To feel that a marriage or partner is either destructive to your growth or to your well-being; the marriage or partner forces you to live and act uncharacteristically; one can't seem to be "themselves" with the partner or within the marriage.

TORO [c] Partner is *macho*/virile (a weight-lifter or some such thing and has a more primitive-male appeal); the partner has been exposed to physical violence or intimidation (*see* Sign/House).

By Transit: Partner is "on the rampage," "on a tear" or acting out blind anger or meeting hard, physical tasks:

= SATURN: ...at responsibility and demands or deadlines; in a self-disciplined manner.

= URANUS: ...anger is translated to irritability, aloofness and disruptive behaviors.

= ICARUS: ...and there is a desire for "escape" at nearly any cost.

= VULCANUS: ...the anger arises because there is a perception that partner is being forced or coerced.

[+/-] Another example of "you always hurt the one you love;" potential violence with partners; to be overly aggressive/assertive in stating or defending one's presumed *rights*.

URANUS [+/-] Sudden leave-taking, ruptures and disruptions in a marriage; unexpected outbursts and changes; to act indifferent to the fate of the marriage; experiments with "open" marriage or breaking of marriage rules/roles; unusual marriage.

= SATURN: Period of prolonged tension in the marriage; needed changes are slow to take place; to feel that the partner lacks initiative or is reluctant to try new things; to plan new roles or rights in the relationship.

VENUS [c] To keep the peace or to work at making compromises; to appreciate the partner and the relationship, to recognize its good points and strengths; to discuss money, art or values with the partner.

VESTA [c] By Transit: Equality issues and instances of "score-keeping" arise in connection with the work.
= VENUS: Over money, salaries, appreciation (recognize that this can be a very pleasant thing!)

Lilith:

Lilith signals such things as: three-way love affairs (triangles), instances of divided loyalties, rejection, and sexual complexity or/and complicity. It deals with favoritism, sexual suspicions, and rivalry for affection, commitment or fidelity.

At Lilith there is an inability to resolve conflicts or to compromise; there are vindictive behaviors based on repressed anger over a slight, criticism, rejection or over not being favored or selected. Where Lilith appears, relationship problems manifest in subterfuge; there are subtle power issues involved and along with some doubt as to the integrity or loyalty of one of the partners, and that causes much inner anger and resentment. A prominant Lilith (restated by troublesome progressions or directions or highlighted by eclipses or transits) can involve a period of impotence or frigidity, or involvement in love affairs.

Lilith also deals with a symbolic rejection of *the missionary position*; it's a rejection of or refusal to allow gender to determine dominance, and the refusal carries consequences in sexual relationships. So Lilith indicates a rejection of the stereotyped feminine role as submissive, passive, or "barefoot and pregnant." Lilith is female sexual assertiveness, independence and demand. It stands for feminine lust and sexual independance, dreams or fantasy. It is *using sex for revenge* or for making a statement about other dynamics in a relationship. Often Lilith shows a lack of "sexual intimacy" or problems with sexual commitment. It is also criticism of sexual performance and/or role. And, finally, Lilith deals with sexual expectations. In male charts, Lilith can be used to *put women down*, to assert a patriarchal view, to attempt to use sex to dominate, or to have a view of women that labels them "bitch" or evil in some way (thereby perpetrating the Eve-as-Temptress/Downfall mythology).

By minor transit (in the absence of a difficult natal configuration being triggered by important progression or direction), look to Lilith to manifest as a comparison, preference or rejection, without all the more complex meanings that belong to her. In addition, **the lighter transits of Lilith can manifest as an awareness of or period of time when "the important other" is not the priority**; other planets are "the jealous mistress" (*ie.*, some hobby, the career, financial problems); the planet or asteroid in the combination indicates what is taking precedence, why you or the partner feels neglected or is having to accept being "second best."

LILITH IN ASPECT:

ASCENDANT [c/-] Not only has one experienced a sense of being criticized for the appearance or gender (creating inordinate self-consciousness), and, in turn, rejects the body or physical characteristics, but one is hypersensitive to the possibility of rejection or favoritism in each new situation. Conversely, the native conveys the sense that there is always someone or something that: is more important than or of greater priority than (the instant situation) as (1) a way of adapting to and attempting to control developing situations, and (2) protecting him or herself from rejection (*ie.*, it's okay if you're not attentive or don't like him because he or she has other friends, more important things to do, or other people who are interested in him.)

Lilith, Rx: The criticism or rejection has been more subtle, and more of the residue lies in the subconscious. One is less aware of the trauma and yet the behavior is all the more cautious.

[c] By Transit: To reject others for "bitchiness"/being ornery/constant complaining; to have others make you aware of love triangles or "odd-man-out" situations.

M.C. [c] Where natal Lilith aspects the MC, one "plays favorites" and engages in rejection and suspicion of others and is highly competitive (potentially through the career) and may establish a reputation as a domineering, castrating, female or a liberated, independent woman (depending on whose opinion you solicit!). The father's attitude toward women has been negative and greatly influenced the development.

[c] Lilith by transit: To be in touch with love triangles or painful rejections in your role as a parent or professional; to try to control your reaction to Lilith manifestations and behaviors (including slights or favoritism); instances of professional rejection; to plan or control reactions to a rejection.

D.S.C. By Transit: To have others tell of loving someone who <1> rejects them, <2> would rather be with someone else, <3> is highly critical, <4> makes derogatory sexual or gender comments, or/and is <5> actually involved with someone else.

APOLLON [c/+] Multiple rejections; to be afraid to appear worldly or cosmopolitan for fear of rejection; to be involved in mutiple sexual triangles; to have astrology reveal infidelity.

ADMETUS After a long wait, to receive a rejection; to remain for a long time in a triangle or relationship where you are criticized and

ADMETUS Continued: sexually dominated/put-down; to endure in a bad situation with the hope that you'll ultimately be chosen.

JUPITER The use of "humor" to reject, criticize or demean; humor that is used to cloak an attitude that women are "bitchy" or "good for only one thing"; to deal with others who have faced extensive rejections; to have the self-confidence destroyed due to rejection or infidelity.

Long distance calls or connections that deal with rivalry, rejection, sexual suspicion and complicity.

[-] To reject, disparage or criticize others for their Jupiterian behaviors [*ie.*, humor, superiority, inability to listen, lack of compassion, intellectual approach to crisis, lack of integrity, lack of perception, candor, *etc*-Jupiter].

Jupiter, Rx: Both supportive and resistant aspects have shown as extensive or long-term involvement as "the other woman" or third party; there are also a string of early experiences that hinge on criticism or ridicule for enthusiastic displays and because one does not seem to hear/understand what is said to them; this aspect can also indicate criticism from grandparents, or loyalty/favoritism in connection with grandparents (look to House and Aspect Pattern to complete the picture).

MARS Arguments about fidelity or favoritism; rejections accompanied by anger or violence.

MERCURY [c/-] To question the loyalty of siblings; instances of sibling rivalry; to have favorite siblings (and to reject or criticize others);

= CERES: ...because of the relationship with mother.

= HIDALGO, Rx: ...to feel they aren't telling all they know.

= NEPTUNE: To sense that they are being deceptive or protecting their own sensitivities (and putting your interests second in the process).

[-] Conversations about love triangles (and the one that got away, as so to speak); to use cars, vans or such for trysts; to have an affair with a sibling of the partner; to experience rejection or favoritism through a sibling.

[c] By Transit: To take instances involving cars as personal rejections; to see instances of favoritism in connection with cars, phone calls, announcements or invitations; to reject others out of hand because of the way they talk or think.

MOON [-] Instances involving a "favorite" child or rejection by the mother; cases of emotional infidelity [but "I'm always true to you, darling, *in my fashion!*"]; exchanges of rejection with the mother and family; to share views about negative stereotypes of women; to feel the impact of the mother in "the other woman" role; to compete with or reject the mother's sexual partners; rejection by the mother; strong emotional consequences and defensiveness as a result of rejection; to not be the mother's favorite; to blame the mother for not protecting the child from favoritism, sexual threats or violence.

= SUN: Rejection by the mother because of being the father's favorite; the child unwittingly becomes "the other woman" in the marriage of the parents.
= APOLLON: A multitude of mothers (such as occurs with substitute, foster or hired "mothers") that invites or is based on rejection between the biological mother and child.

The Moon-Lilith combination also includes rejection of all kinds of Moon-type things: food, emotional needs, family ties, the impact of the conditioning or family/ethnic heritage, *etc.*, and it creates a tendency to reject others when one's needs are not being met; there are instances of emotional-rejection (rejection on that level), even though the outward behavior seems unchanged.

NEPTUNE [-] Others perceive an affair as a revealed deception, as though the person "they thought they knew" had been pretending and had pulled one over on them; there was an illusion that the Lilith-person "didn't have a Lilith"—wasn't capable of those kinds of behaviors; to feel rejected and have others deny it; to not be sure of why one feels suspicious/rejected; to act/react defensively (and slightly paranoid) and thus to invite further criticism or rejection.

To be deceived about a *menage a trois*; to have intuitions or vibes about infidelity, lack of loyalty or attitudes. To deceive women "because they're *bitches* and don't need to know anymore or would just cause trouble;" to not tell the truth about one's loyalties or to deny having or picking favorites.

To have denials regarding the impact of rejection and favoritism; to wonder whether to be compassionate or whether you're being exploited in a potentially or obviously rejecting situation.

To reject others because they're unreliable, ill, deceptive, drinking or untrustworthy.

Costumes, clothing that demean women/femininity or create vampishness; Joan Collins, the "bitch queen"—that glamorous,

NEPTUNE Continued: scheming, vindictive persona—is the epitome of a Neptune-Lilith combination.

To have dreams with sexual themes.

PLUTO [-] To use three-way love affairs or non-commited loyalties to try to force others to change, and to manipulate, overpower, or hold others "off" emotionally; to use rejection and criticism (according to House and other aspects, as well as Sign conflicts) as a shrewd, often subtle, sometimes brute, form of domination and control; there are strong vindictive themes that manifest through criticism, rejection and third party involvement. There is incredible power that can be gained over others through the use of rejection (provided they put up with it or see it as a lure—*ie.*, provided they have a troubled Lilith in their chart!)

[-] Pluto, Rx: To be subject to intense criticism and psychological manuvering because of constant love affairs of the partner; to feel powerless due to a lure, circumstance or rejection that is described by the natal House of Lilith.

[-] Lilith, Rx: To use the "fear of rejection" as a manipulative ploy; to *broadcast* a fear of criticism or rejection so strongly that others are careful, supportive and attentive. (How well this works depends, of course, on the nature of the aspect. The square's attempt is not nearly as successful as is the waning inconjunct's, for example.)

PSYCHE [-] Hypersensitivity to rejection; to be damaged by rejection and to carry the damage *as though it happened yesterday* [and look to the natal House of Lilith to see who is "to blame" or under what circumstances the rejection occurred]; to see the damage caused by favoritism, love affairs or divided loyalties and other Lilith-manifestations (such as to never feel important, to never be #1).

= MARS: To create damage or act out one's damage and to use sex/seduction and anger as a form of rejection or "put down;" to require involvment in love triangles as a part of the sexual stimulus or *modus operandi*; to use "the other woman or man" as a way of pushing others to their psychological limits and as a behavorial release valve for the tension created by the combination. To act out or project early-life rejections in sexual relationships, causing others to feel rejected or unfavored.

SAPPHO [+/-] To have the matter of friendship become conflictual unless one is "the one and only" or "best" friend; one is too critical and too sensitive to rejection for lasting bonds; friendships may occur or be based in situations in which one of

SAPPHO Continued: the friends is also involved in an extracurricular love affair and this is intrinsic to the friendship (*ie.*, thus Lilith becomes part of the "bond," and part of what the two people "share"); bonds are broken over love affairs, unresolvable conflicts or a poor/destructive attitude toward gender.

SATURN [c] Saturn, Rx: To have feelings of inferiority that cause and are due to a legacy of rejection; inordinate fear of rejection; to reject the father and other authority figures; to be unable to own the amount of rejection that one felt from the father; to repress feelings of rejection from the father and to consequently reject societal approval, traditional ambitions and rules or dictum that comes from "authorities" or people with status; rejection of rules, standards or restrictions imposed by others.

[-] Love triangles with people of a different age or in situations that call for inordinate caution; love affairs with people with whom one works; to be involved in a love triangle even though it's oppressive and restrictive.

SUN [c] The father imprints an ugly view of females and uses critcism, rejection and the Sign of Lilith to disparage females; feelings of victimization or loss of status/value through sex; to feel rejected *as a total person*; to be particularly defensive; rejection-domination patterns learned through the father.

KRONOS: [-] Rejection by officials; announcement of rejection; authoritative "turn down" or refusal.

TORO [c/-] To bully others, and to view it as a challenge or personal affront when one does not get preferential treatment; to react to rejection with anger, bullying behaviors; to have brutal rejections; to be rejected due to clumsiness, aggression, oafishness, or a "blue collar attitude" toward women; to view love triangles, favoritism, or instances of rejection *as a contest* (I can do it better/worse than you can); to reject others because one feels that they are primitive, angry, "unevolved", pushy (or unable to do the Sign well); to have to work to correct violent or adolescent attitudes toward women and sex; to lack sexual finesse or polish; to bully others when one feels rejected or criticized.

[-] To bully women and be overly aggressive; to want to punish them for being women (and for other planets in the Aspect Pattern that includes Toro/Lilith).

URANIA [c] Rejection/criticism of astrology and theoretical thinking.

URANUS [-] To use a love affair as a way of effecting changes; to be involved in unusual love triangles; sudden upsets that occur and spring from a rejection or criticism; to see favoritism affect friendship.

VENUS [c] To have "support" that is actually a criticism—*ie.*, someone offers a criticism, manifests a rejection or demonstrates a preference (that is NOT you!) and "explains" that they're doing such and such *because they love/like you.* This is a variation on the "I'm only doing this for your own good" theme.

In natal aspect, the Venus/Lilith combination shows as one who "loves" rejection—not consciously, perhaps, but they continually find themselves in situations where they are criticized, rejected, compared or in 3-way love situations; they gravitate towards relationships that bring out the "beast" (instead of the best) in them.

By Minor Transit: This aspect also mirrors instances of literally having to rob Peter to pay Paul; there are more financial demands than money to meet them; money or the pursuit or lack thereof can also be perceived as *more important than* a person or relationship.

VESTA To be involved in multiple relationships out of a fear of intimacy; to experience a relationship as a limitation because another is not "free" or has "divided loyalties" (a wife and babies at home!)

By Transit: This combination can show as criticism of another's commitment to work or loyalty to job/career; there will also be incidents of feeling that others are "distant" or that you can't seem to "get through to" them; unresolved problems or fears of criticism perpetuate problems in work/career relationships.

VULCANUS [+/-] To "burn out" on rejection situations; to compulsively engage in multiple and simultaneous sexual situations; to facilitate feeling utterly defeated by a rejection or lack of loyalty, and then to feel that you won't let it "get you down," that you'll come back and "show 'em" (so there!).

[-] To feel fated for involvement in love trios; to be forced to associate with others after they've rejected you or revealed the presence of a love affair; to have to spend time with them.

[c] Lilith by transit: To be criticized for habits or things that are done compulsively or in overdrive.

ZEUS [-] To control one's emotions in the face of a rejection or rivalry; to plan or set a course of action/behavior due to a competition, rejection or suspicion.

ZEUS Continued:

= MOON: To react emotionally and to consider the past and memories of the relationship.

= ICARUS: To want to get away; to flee as an alternative to controlling the emotions and reactions.

♀ Pallas Athena:

The origins of Pallas Athena begin when a child *FIGURES OUT* "what to do to win the father's approval." And both of these elements become part of the diverse manifestations of Pallas. The Aspect Pattern of natal Pallas will let you know how successful this effort was or at what cost the battle was won. Aspects involving retrograde planets show an undercurrent, a subliminal demand that the child manifest or react in the manner of this planet. Tension aspects involving PALLAS [or sustaining aspects involving "heavier" or more complex planetary energies] are often accompanied by some apprehension that comes with *being noticed*. Both conjunctions and the facilitating aspects show "what Daddy liked" about the child (and that caused problems for resistant-aspect energies). The pattern of "pleasing Daddy" translates in adult life to "what one does (or refuses to do) to win approval" with other kinds of authoritative figures and partners. Evaluate both the Sign and House position of PALLAS in your preliminary examination of its effect (*ie.*, a Libra PALLAS may have had to be a mediator, a 12th House PALLAS may have felt exploited by his efforts to win approval). The symbology of father convinces the child that Pallas (by Sign, House and aspects) requires that one "works for" approval and acceptance; the child learns to analyze behaviors and make personal adjustments in order to "get along" (and make aspecting planets effective).

Because of the origins of Pallas, it also shows "how the mind works" [see House, Sign and Aspect Pattern] and what it's interested in. Pallas can enjoy outsmarting others or have the desire to "give advice." Pallas is a strategy of presentation; it's had to take a great many variables into consideration in order to come up with a plan and effect that would win, and so Pallas developes the habit and ability to take a lot into consideration and formulate a plan of attack or action. It has a sense of intellectual gamesmanship and perspective about it. A well placed Pallas has, symbolically, good peripheral vision and keen perceptual skills; it understands "the lay of the land," and uses intelligence and foresight. The canniness or resourcefulness that one developes in order to please the father becomes an ability to "read" situations and people in adult life and adapt to the needs of the situation.

Oppositions to Pallas show that strategies and adaptations didn't quite work; one was unable to "stand against the tide;" perhaps one refused to seek the approval in the proscribed manner, or (especially with Neptune or Pluto), the rug of circumstances was continually pulled out from under her

or him so that adaptation was impossible or approval was withheld. This lack of approval is also evident where Pallas is retrograde.

PALLAS ATHENA IN ASPECT:

ASCENDANT [c] By Transit: To feel that one must win approval and be "cagey" in dealing with others; to experience this as a challenge to one's normal routine and defenses.

M.C. [c] By Transit: To "figure out" what you have to do receive professional sanction; to use strategies of relating in connection with career or position; to be interested in perception or patterns in the career.

ADMETUS [-] By Transit: To see that, at the moment, there is no getting along—there is nothing else that can be done to facilitate a relationship; one must "bide his or her time" and wait it out or await the development/evolution of other issues; to recognize that you can only do so much, then you have to wait for things to "fall into place"; to use delays as a strategy to control/manage others; to feel that the timing is inappropriate to put a people-plan into effect.

JUPITER [-] By Minor Transit: To use humor in a tactical manner; to use goodwill, largesse or candor *as a strategy*; to try to please (or appease) and gain approval by being folksy, helpful, and/or good-natured.

KRONOS [c] To act as an authority; to consider the element of "timing" in making one's case; to back up opinions or to present them with great care.

MERCURY Conversation in which one is not unreserved; to get along with others but to keep one's aims in mind at all times.

NEPTUNE [c/+] By Transit: To feel that a situation requires sensitivity and compassion; to see that others use music, art or hypersensitivity as a strategy of relating.

[-] To perceive that one must allow victimization or being taken advantage of in order to "please" or get along in a relationship.

PLUTO [+/-] To be interested in "what makes people tick" and to delve into motivations, behavior patterns, psychology or the occult; to use powerlessness to advantage; depth of mind; to be unsatisfied with surface explanations or superficialities; to view situations as "Plutonian" and to make use of Plutonian skills as a strategy in dealing with people (*ie.*, to be intense, "deep," probing, willing to confront, or psychologically shrewd, for example).

PSYCHE [+] Pallas, Rx: Attempts to please the father and win his approval have resulted in unusual and inordinate lasting trauma; his "requirements" (see other planets or asteroids in the Aspect Pattern) have been excessively damaging; there is a perception that "pleasing" and approval equate with damage.

SATURN [+] Saturn, Rx: To have fears of the father; to be unable to please him and to be afraid of the consequences; to pretend to be unafraid (of him, of life, of anything)—to effect a lack of caution or reserve.

SUN [+] To be a "people pleaser" (by combining the Signs and Houses); to feel fulfilled through the approval of others.

[-] By Transit: to be conscious of how destructive it is to alter the personality too much in order to please others; to feel that in order to win others' approbation, you must allow either a fragmentation of yourself or put your own pride and fulfillment "on a back burner".

TORO [c] The father demands that one be aggressive, macho, "virile" or participate in contact sports; in female charts, rewards attend "tomboy" behaviors.

[-] The child has tried to learn how to outsmart people who would/have bullied him; the more careful he tries to be, the more aggressive others seem to get.

[+/-] To use hyperaggression, anger and displays of temper as a ploy or strategy in a relationship.

URANUS [+] Uranus, Rx: To not be aloof in the father's presence; to be fearful of outbursts; to attempt to adapt to the father's eccentricities and explosive behaviors; to tackle Uranian tasks [computers, astrology, group-functioning] with preparation; to not want to appear "different" or unusual in one's ideas, perceptions or behavior.

VENUS [+] To employ well-placed compliments; to do financial planning; or be concerned with long-range financial interests; to see an excess of strategy or gamesmanship in love relationships; to feel required or under pressure to appreciate others and things.

[-] (Or with either retrograde): The best laid financial plans of mice and men definitely go awry! There are difficulties with appreciation or with intentionally pleasing others; there is a seeming inability to do the very thing that one knows the other in a relationship wishes you would do.

VESTA [-] By Transit: To understand that "winning the war" (getting

VESTA Continued: approval and pleasing others) requires a commitment to work-related goals; to see relationship problems because one partner is tied up with work and the other finds no strategy to distract them; to experience relationship situations where one uses "work" to alienate and makes it clear that there is nothing the other can do to pull him or her off course.

ZEUS [-] Maintaining *control* of anger is part of the strategy of a relationship; one is always aware of long-term consequences and "down the road" considerations; exhuberance is nearly a "ploy" instead of an instinctive reaction; the amount of "planning"/managing and "management" of others (including the attempt to manage their reactions and life) creates constant conflict with them.

Pandora:

Pandora represents the opening of the proverbial *Pandora's Box* and being surprised at some of the clowns that pop out! Pandora is an uninformed curiosity; it's wondering "what would happen IF..."; it's facing unexpected consequences and unanticipated results. It's a point of enticement; it's a tendency to want to "stir things up" and encounter newness. Pandora also represents the "hope" that *in spite of it all*, things will work out for the best.

You'll recognize Pandora at work whenever you hear someone say, "Yes, but I didn't know THAT was gonna' happen!" Pandora initiates a whole new ballgame; it throws you a curve ball; it shows you that "with two, you get eggroll." And it uses curiosity and a desire for change to propel you into an entirely unexpected circumstance. Pandora has an uncanny ability to "make mountains out of molehills" (and chocolate pudding out of lettuce and tomatoes!)

PANDORA IN ASPECT:

ASCENDANT [+] Enjoyment of situations where "*anything* could happen."

[+/-] A fantastic combination for a rabble-rouser or agitator, this combination creates a person who is either insatiably curious or simply easily bored and mischievious; they like to have "stuff" happening, and in the event that life gets too quiet, you can count on them to create a diversion! They also experience many unexpected changes in life style or routine. Other planets, points or asteroids in aspect are used to create disruption or distraction and to feed the curiosity and need for crisis-excitement.

[c] By Transit: To find oneself involved in things that one

ASCENDANT Continued: wouldn't have thought possible or probable and to have to "do" something about them immediately; to suddenly change direction or interests; to have a facade that advertises an openess to change and variety; to have others initiate unexpected crises.

ADMETUS [+/-] To be working with rocks, stones or raw materials and find, in spite of your "plan" that "if you do A and B, you're gonna' also have to do C, D, and E. (*Ie.*, if you decide to build a stone wall, it has to be backfilled with gravel, and rocks are heavier than you thought!) Admetus adds an element of frustration to the task, and the "unexpected consequences" of Pandora will be less sudden, more time consuming and labor intensive; Admetus will also show that some of the "new ideas" that come with Pandora cannot be effected at the moment, and in fact, quite a delay will take place; this combination also manifests as "additional work or plans" while shopping for or working with raw materials.

HADES [c] To be working with one mess, and step in another! To undertake a messy or highly detailed job and discover that it is messier and more picayune than you'd originally thought; to have a thought or idea regarding some Hadian manifestation (dirt, compost piles, trips to the dump) and have that pursuit or job create additional work.

JUPITER [c] One good thing leads to another; unexpected goodies ensue in connection with some Jupiterian person or event (*ie.*, travel, the cars of others, long distance connections, cultural event, shared ideas).

[c] Jupiter, Rx: The individual is afraid of natal House things for fear that once *that can of worms* would be opened, he'd never be "okay"/the-same again.

MARS Angry outbursts; to release old angers and resentments; to see anger, criticism or challenges bring unwanted results; to use anger to keep things stirred up, to keep the pot on a medium-boil; to challenge optimism or excitment regarding changes.

MERCURY [+/-] By Transit: To have unexpected events with young people or cars; to have others "entice" with new ideas; to learn something or get a letter/phone call that "sets you off" on a new road or that offers an untoward consequence or decision; to get phone calls from people who want to keep "harping on the same issue" except that the issue keeps changing a little bit! To have new thoughts or ideas that are the basis for other new changes; to keep thinking about additional changes as each new thing occurs.

MOON [-] To use emotions, feelings, memories, needs and mothering

MOON Continued: issues as a disruptive factor; to have had a mother who constantly kept one off balance. With an opposition, when one expresses emotions or neediness, others respond unexpectantly or one has conflicts with others that lead further than one had thought. Other aspects involving the two will further define what the unexpected interface involves. (*Ie.*, with a Moon-Pandora opposition, both square a retrograde Icarus, others may "take off when you need them the most." And you may make grand exits when feelings or needs push too close to the surface.)

[c/+] By Transit: To have unexpected involvement with children or property; to undertake something "minor" (and typical of a Moon representation) and find yourself involved in *more than you bargained for*.

NEPTUNE [-] Denial of one's awareness or participation in the consequences of one's actions; to have illness be a consequence of neglect or hypersensitivity, or to face unexpected ramifications of/during an illness; curiosity about the spiritual or psychism; surprising incidents in connection with: music, water or medications.

[-] By Transit: Conflicts with others who *agitate* or create additional problems by being/doing Neptunian things: they are passive, ill, unrealiable, deceptive or indecisive.

NODE To have friends and family keep things in a state of uproar; to have others (*karmic* ties) introduce major changes in the life; to know that "meeting someone" could *change everything*.

By Transit: When both are transiting and aspect a point in your chart, you will notice that close others face consequences that they hadn't expected (and probably didn't want!) and "drag you into the situation" through your natal planet's attitudes, behaviors or manifestations.

PLUTO [-] Struggles with and fears of being dominated or manipulated if one does not "think things through" or "keep on top of things" and/or "cover all his bases"; there is a certainty that if one "gives an inch", others (or circumstances) will "take a mile" (and then things will REALLY be out of hand, and out of control); this is an individual who feels that he has to "sweat the small stuff" because if others get the upper hand, unexpected and unwanted events will follow.

SAPPHO To have issues related to "bonding" bring unanticipated ramifications [*ie.*, "If I like women so much, I must be gay" or "If women get so much from other women in terms of support, validation and encouragement, where do men fit in their lives?" or "Now that we have Equal Rights, we no longer win custody

SAPPHO Continued: battles so easily." This combination also brings unexpected lifestyles, ideas and happenings to and through friends and in connection with art or beautification projects.

SATURN [+] To attempt to anticipate consequences so there'll be no surprises; to make excellent use of unintended or unexpected happenings; to easily incorporate them into one's lifestyle or scheme of things. Unexpected recognition; to engender new ambitions or ideas/accomplishments that lead who knows where!

[-] One must cope with one responsibility after another; "bad things" happen in threes (fours, fives and sixes!); unexpected consequences in connection with ambition and timing or scheduling; a work-related effort is more complicated than one thought or is the beginning of something almost entirely new.

SUN [+/-] To constantly be surprised/dismayed at how things *get out of hand*; to keep things stirred up; to continually "dazzle 'em with your footwork" as a distraction [and to have learned this pattern from the father, and to enact it especially with males and authority figures].

There is a sense of *look what happened NOW*, or a seemingly naive wonder at all the complications that ensue because the person just did "this one little thing"! This aspect makes it very difficult to get one's show on the road or to escape a sense of fragmentation because so much keeps happening; it may take quite a while in the life for the person to discover the part they play in "messing in the sandbox" (that is their life!); they frequently leap out of the frying pan and into the fire and use the Sun Sign as an explanation for why and how this keeps happening to them. [*Ie.,* a *Pisces* just doesn't understand how or why it keeps happening to them, or they're obviously trying to help someone and being victimized again; the *Libra* keeps getting into all these complicated messes because, hey, he's just in the middle and is trying to arbitrate and offend no one!]

URANUS [-] Uranus, Rx: To NOT want to be *caught off-guard*; to pretend to be open to changes and unexpected happenings; to fear "what can happen" when others are aloof, disruptive, explosive or effecting changes; to see that change never occurs in isolated instances, that one thing always leads to something else; to fear the consequences of behaving in noticeably Uranian ways; to have Uranian "things" (astrology, computers, friends) revolutionize the life.

VULCANUS [-] To be a compulsive *pot stirrer*; to be unable to *leave well enough alone*; to feel compelled to "try just this one more thing." Of course, any time we have Pandora in the picture, one thing leads to another, so this combination leads to a whole string of JUST ONE MORE THINGS.

VULCANUS Continued: By Transit: To press others to "try something new" or something they've never done before (and the "something" can be explained by other planets, points or asteroids in the pattern).

VENUS [+/-] In spite of careful planning, there are unexpected expenditures and cases where "one thing led to another" and wound up costing much more than had been budgeted or anticipated; to understand the consequences (that you previously hadn't really thought of or thought through in any detail) with reference to love and money commitments; to find that a "simple" declaration of love or a "routine" financial matter instigates many changes, and is fraught with complications and implications.

VESTA [-] To face something unexpected through the work; work commitments suddenly entail more than one had originally thought, planned or encompassed; while the commitment to work may have involved some neglect of others/relationships, it gets out of hand and the separation or isolation from others goes much further than one had expected.

ZEUS [-] To monitor reactions in the face of an unexpected development; to try to make plans to cover contingencies; to lose one's temper due to an unscheduled or unanticipated development.

Psyche represents a point of *damage*; it indicates a psychological wound or trauma from which one has/does not really recover. It's an "open wound" or a raw place, a hypersensitivity to and from the planets in aspect. When Psyche is hit by major transits or directions, or becomes important by return chart angularity, you can expect some repeat of *old pain* or some situation that will not be resolved for a long time [the repercussions will linger, or one will be unable to adjust or "get over" what happened]. On the positive side, just as Psyche creates this "hole" or point of damage, it offers (under supportive aspect) insight in equal measure.

In Greek, Psyche means *soul*, and is symbolized by the *Butterfly*; so it can indicate an attitude of "being purified by suffering" and show periods of psychological metaphorphosis.

Where Psyche is retrograde, there is often a sense that one somehow escaped the damage, that they were "safe" even though they may know what "might" have damaged them. Often this thing that "might" have damaged them had to do more with "crimes of omission" or psychological subtlety than an overt kind of trauma. As with other retrogrades, the retrograde Psyche may act out the damage to a high degree (it's obvious to everyone else but him) but

maintain the perception that he's "fine" and he "made it" in spite of the odds (and childhood!) The retrograde Psyche has often repressed a great deal and may have trouble "connecting" with or getting in touch with the origins of psychological trauma.

PSYCHE IN ASPECT:

ASCENDANT In a natal chart, the conjunction of Psyche and ASC indicates a perception of exceptional birth trauma and a subsequent (and consequent) view of life as painful. As one grows, there can be, oddly, the use of "pain" as part of the defense structure [*ie.*, "I already hurt so much, how could you add to that or hurt me more/again?"] In this way, the broadcasting of *pain* is used to control and adapt to the environment.

The tension aspects of Psyche to natal Ascendant show a person who bears scars due to a lack of acceptance of the appearance (see the Sign on the Ascendant for indications of what the problem was: *ie.*, with a Virgo Ascendant, you would find weight, posture or hygiene problems (bed-wetting, for example) or ***way of being***. The damage interferes with the ability to cope and find working, needed defenses. Where Psyche bears other aspects, these may show the nature of the pain and how it was inflicted (*ie.*, with Sun conjunct Psyche square Ascendant, the father's rejection of the child's appearance or being is the origin of the problem. With Jupiter conjunct Psyche square Ascendant, the child was ridiculed for being over-weight, large, or excessive through the House and Sign of Jupiter).

By Transit: In other kinds of charts, a period with Psyche to the Ascendant indicates a time of coping with the pain and memories again. The pain of Psyche doesn't dim; it is "fresh" each time we come upon it, or each time that a "scratch" reminds us of the original wound.

ADMETUS [-] To be unable to release painful experiences; to remain in a painful behavior cycle; to "hold onto" psychological pain or damage; the *entrenchment* and *cramping* of Admetus can create here an "armor" of pain; the damage may exhibit as physical rigidity from having had to remain in a very damaging circumstance over a long period of time; in consequence, it may be difficult to release or resolve pain and behavior patterns etched by that situation; there is a perception that one "endures" in trauma instead of attempting to resolve or get away from it.

[-] By Transit: To have further damage (more pain) occur because of a delayed response, a standstill or a stand-off (without resolution).

APOLLON [+] The use of astrology for psychological insight; to use astrology to reveal painful incidents or the roots of problems

APOLLON Continued: and psychological complexities; to make a business of "pain" or of the psyche; to have clients who are in pain or interested in discovering the causes of pain-based reactions.

[-] To see extensive or multiple situations develope that bring up painful patterns or that one will be a long time integrating and handling.

CUPIDO [+] A liking for art, jewelry or beautiful objects that have a psychological effect—that compensate for, represent, symbolize or objectify one's personal sense of trauma.

[-] To have wounds regarding family and childhood re-opened; to see damaging situations occur in connection with "returns to the old homestead"; to have one's sense of family be a source of pain; to cause pain to family members.

HADES [-] To know (again) the damage caused by secrets, coarseness and loneliness; to feel extremely melancholy, sad or lonely due to replays or reminders of early psychological pain; to have emotional pain from extreme loneliness or neglect; to see that psychological problems can manifest in dirty personal habits.

MARS [c] To have damage caused by anger, sexual experiences, and aggressiveness; to fight against automatic reactions based on one's "pain."

MERCURY [c] To talk about "pain" or the trauma of early childhood; to be aware of the psychological damage that siblings cause or share.

NEPTUNE [c] To experience much damage/trauma due to alcholism, chronic illness, victimization, *etc*-Neptune; to feel unable to prevent damage of a similar nature; to feel hypersensitive, vulnerable, suceptible or open to damage and similar behavior patterns.

NODE [+] To seek others who share the same "root pain" or who have suffered from similar trauma.

PLUTO [+] To have had the imprint of pain come through Plutonian behaviors—surgeries, deaths, radical circumstances, feelings of powerlessness, being controlled, manipulated or unable to understand or cope with the complexity of motives & circumstances in the childhood (or, in the case of a transiting aspect, in the present situation).

By Transit: This aspect has a "double whammy" effect; the Plutonian "eruption from deep within" proclivity combines with the "damage deep within" of Psyche to create an intense re-surfacing of buried or unresolved pain—and this is under the conjunction or positive aspect. In tense aspect, one "suffers"

PLUTO Continued: a blow from which recovery will be slow or incomplete due to a Plutonian circumstance (an ultimatum, feelings of powerlessness, an intense relationship encounter, a surgery, *etc*-Pluto).

POSEIDON [+/-] To seek insights and spiritual guidance in the face of resurfaced pain.

SAPPHO [+] Part of the *bond* that unites two people and makes them feel like "kindred spirits" is that they share similar "pain" and psychological perceptions.

SATURN [-] The father is perceived as having created irreparable harm through what he does or, with a retrograde Saturn, doesn't do in the House of natal Saturn.

TORO [-] This is the aspect of "battle scars"! Anger and fighting, things said and done "in the heat of an argument" leave lingering wounds; to suffer psychological trauma or have memories related to physical abuse or "psychological attack"; to have suffered from being bullied, or "pushed around" or coerced/cornered; to feel emotionally bullied, as though others are battering at places of damage or psychological places that already hurt.

= VULCANUS: To have to associate with a person who has or is causing such trauma (*ie.*, such as a parent or spouse).

URANIA [+] To see the underlying principles of behaviors that originate in psychological trauma; to understand as well as empathize; to formulate theories about the psyche, about damage (its causes and uses), and about childhood development and perception.

URANUS Uranus, Rx: To feel different (and to want to hide or mask those feelings, which is typical of a retrograde Uranus) due to the nature (combine the Houses of both natal points) of the early trauma; to have trauma that occurred suddenly or was abusive/explosive; to feel "different" in ways that are scary, and are related to the childhood; to have inner scars due to violent outbursts; to have crises in friendship when friends are in difficult situations that "bring up" ones own pain; to have trouble being effective in group situations because it brings up painful memories or instinctive reactions; to be fearful of groups or crowds or indifferent/abrupt behaviors.

[-] To have accidents or surgeries that leave an indelible impression and have a long-term impact on the life (especially with Mars and/or Zeus involved in the aspect pattern).

By Transit: Unexpected or sudden issues that bring up painful

URANUS Continued: memories; to use indifference to cope with or inflict pain; to become disruptive and cause scenes when unresolved issues upset one's applecart or equilibrium.

VENUS [c/+] To relate to others on a deep level; to offer acceptance to those in pain or those who are reacting out of and trying to handle resurrected, unresolved issues.

[-] To see that old "scars" inhibit the ability to relate and share; one is not social because of early trauma; one has not learned how to share, relate or include others; there is a tendency to spend money when being "pushed" by "pain" (even if the memory is not clearly conscious), and to find that one's whole value system and self-worth are affected by the trauma of childhood.

VESTA [+] To deal with psychological insight and pain in the work; to be more sensitive in the professional arena than in the personal; to be interested or involved in the psychology/pathology of alienation and fear of intimacy.

[-] To alienate others and want to "get away" (avoid closeness) when one's pain is triggered or rushes to the surface; to attempt to use one's work to escape, sublimate or repress the pressure of unresolved psychological issues.

ZEUS [c] To realize that "the pain" is just barely below the surface and not really under control; it could be triggered by a song, scene or behavior; to consciously attempt to control instinctive reactions.

[+] To attempt to control or modulate damaging (or psychologically confrontational) situations and one's reaction to and involvement in same; to get angry or explosive because old wounds have been scraped or touched.

Sappho:

Sappho represents the desire, need and ability to "bond" or "link with" or "feel the same as" others (for reasons and in ways described by the natal configuration and position of Sappho). The sharing of Sappho is very deep, basic, almost biological and certainly ineffable; thus it often indicates *same sex* contacts that go beyond "mere" or ordinary friendship.

A poorly aspected Sappho shows a person who can be lonely or have trouble forming really close friendships; the intercepted Sappho individual has trouble finding the kind of person with whom he might share this intrinsic

bond.

By transit, SAPPHO indicates an awareness of "what people have in common" and an assessment of shared values and artistic tastes, as well as the expected interaction with close friends.

The natal House of Sappho will indicate (along with the Aspect Pattern) what is most important to the individual to share; it is where the bonding "investment" lays, and the Sign will give some indication of what one does for/with these close friends. (*Ie.*, the Cancer Sappho may cook, feed, take-care-of or "mother" the friends, the Leo Sappho wants to "play with" and entertain friends, the Scorpio Sappho thinks friendship is another name for Group Encounter!)

SAPPHO IN ASPECT:

ASCENDANT [+] Contact with art dealers or galleries; time spent with friends or in discussions of art, bonding or common ground and interests.

M.C. [+] Professional friends; congenial meetings at work; to note the importance of "people-to-people" contact in the profession or business world; to arrange homogenous group activities as a parent or through the career; to incorporate artistic interests in the profession.

ADMETUS [+] To have a few close friends; to want to create beauty out of raw materials (stone, soil and such).

[-] To be fed up with one's circle of friends; to be frustrated with them or feel that they are more of a hinderance than a help.

HADES [+/-] To be disgusted with friends; to find them unwholesome or "dirty"/vulgar in some way; to discuss "past lives" with friends or to feel that one has *known* friends *in another life*; to have friends with lingering problems or who are debilitated or dealing with a mess or nearly unsurmountable detail; to have an presumed sense of "aloneness" preclude friendship; to have friends who investigate or are locked in the past.

JUPITER [c/+] Long-distance contact with friends; to have friends of different nationalities or ethnic backgrounds or religions; to enjoy laughing with friends; to plan a festivity with them.

MARS [c] Anger or criticism directed at friends; to base friendship on shared activity; to see independence or self-preoccupation interfere with friendship/bonding.

MERCURY [+] To establish temporary or superficial bonds with others; to

MERCURY Continued: use letters or phone calls as a "bonding" media.

[-] To be unable to converse easily (or to have the House & Sign of Mercury restrict communication skills) so that it is difficult to establish friendships; to feel little, complicated or no bond with the siblings; to have the perception that words do not bring people closer together.

By Transit: Telephone conversations or correspondance with friends and about same sex bonding. Events that occur regarding the friends of young people.

MOON [+] To exchange nurturing with friends; to use friends as surrogate mothers; to require responsiveness to needs and familiarity with one's childhood as a condition of "bonding" or friendship.

NEPTUNE [c/+] Idealism and *utter merger* are part of the baggage that go with friendship/bonding; the "desire to become one" (Neptune) with a person with whom one has a "same sex bond" (Sappho) can promote homosexual behaviors (examine Eros) or friendships in which there are "no holds barred" and each knows "everything" about the other.

Where both energies are transiting: Close friends relay events that have been disappointing or that deal with illness or some other Neptunian scenario; where one of the energies is natal, there will be idealism and disappointment through bonded relationships. Under positive aspect, there is the potential for intensely sensitive interactions with friends or meetings that incorporate some Neptunian symbology (like music).

NODE [-] To be interested in the friends or associates of your friends; to focus on "who they know" or with whom they spend time.

PLUTO [+] To have friends who are in therapy or share psychological interests and insights.

[-] To need psychological complexities and power struggles in friendship; to examine the motives of friends/compatriots and to wonder "what's in it for them" or "what they're *really* up to"; to *unconsciously* push friends away; to "test" friendship; to have friendship be the means of teaching Plutonian lessons (re: compulsion, shared monies, over-involvement, emotional drama, confrontations, the use of the skills and resources of others, *etc*-Pluto).

Pluto, Rx: To feel dominated by friends; to face ultimatums through them.

SATURN [+] To have same-sex friends who are much older; to take these relationships seriously and to work at them; to use such friends as role models; to suggest structures and organizational plans or ideas to friends; to plan artistic changes/tasks.

[-] To have "no time" for friends, or to make friends only through the work; to have credibility and respect issues interfere with friendships.

[-] Saturn, Rx: Insecurities and an inability to give credence and equal stature to others limits the ability to form close friendships (this is a complicated case of not wanting to be close to someone who would have YOU for a friend, except that the effect of the retrograde Saturn is to turn this into having trouble finding people who "measure up" or are "worthy" of ones friendship); others seem "beneath" one, and much of the problem stems from the inability to form bonds or find common ground with the father in the early life.

By Transit: To be especially conscious of being separated from friends and people with whom you feel a close bond; to have friends who are: having a hard time, facing a separation, or undergoing a protracted period of difficulty; to have friends discuss the ravages of age and time, or the need to enforce rules, make disciplinary efforts or attend to career demands.

SUN [-] To feel a strain in reciprocity of friendships and in shared values with the father; to seek friends who dislike the father or who represent a reverse image of his values; to feel more of a bond with males (if a female) or to seek father-figures in friends; to have events in connection with the bonding or friends of one's children.

TORO [c/-] The behavior is so brusque and aggressive that friendship is denied; others perceive that the Sign, House and Aspect Pattern of Toro is "an assault"—it's enacted too assertively to make friendship worth the effort; there is a tendency to see friendship as a contest of strength and wills, and the person with this aspect "loses if he wins" the contest, and will reject the relationship if he loses the battle!

Feelings of friendship, bonding or kinship may occur in conjunction with physical sports or through identification with sports figures and their lives.

URANUS [-] One has trouble finding friends because *no one is really like him*; lack of friendship increases the perception that one is different, a misfit, or that "something's wrong" with him; aloof, impersonal or disruptive behaviors, attitudes and

URANUS Continued: exchanges tend to nip friendships in the bud; there is little understanding of the roles and traditions that make friendships harmonious (and see other aspects in the total pattern to explain what, why and how).

VESTA [c] To have friends with whom does not share an emotional bond; the friendship is either based on a shared work commitment, or a more mental form of rapport; to discuss work or home plans with friends; sharing living quarters with friends.

ZEUS [+] To set goals that include a friendly approach; to be cordial, tactful and to make use of shared interests.

[-] To have friends who feel pressed to control their angry or sexual impulses; to temper exhuberance or be less than candid in dealing with friends; to see that friends *lose it*—their temper or/and control.

Toro:

Toro is embodied by Rambo and Rocky stereotypes; it is football and prizefights, matadors, *Italian Stallions*, body builders, *machismo* and bullies. It is *cave-man mentality*; it is the worst of "blue-collar" attitudes; it is *unnecessary roughness*, clumsiness and oafishness. Toro is "seeing red" and charging blindly; it is somewhat coarse, unpolished and unrefined! It is attempting to use force to get your way. It's being "pushy" and overly assertive or aggressive. Toro uses anger, not to defend, but to intimidate.

It is also *making with the muscles* or *doing the bull work*, so it can be instances of physical work/labor or some kind of physical showdown (that is often elicited by a dare or the idea that anger/aggression is a *contest* through the aspecting planets). Resistance to the force of Toro is handled with a show of anger and attempts to bully or overwhelm.

Where Toro aspects more passive energies [such as the Moon, Venus, Neptune or retrograde planets], or is tied in a highly stressful Aspect Pattern, the individual has used these planets to defend him or herself from the anger, violence or pushiness of others. See this Toro's aspects as something that has been forced on the person or rammed down his throat.

The retrograde Toro has been on the hard or receiving end of the aggressions of others (see House and aspects for who and how) and tends to prefer a non-violent approach. As with other retrograde energies, the memory of the incidents may be clouded or repressed entirely, or the force of the impact of those experiences casually dismissed (yeah, it happened; it was no big deal). The individual may have trouble defending himself (unless a very strong Mars offers such skills).

By transit, Toro equates to "storm trooper tactics" regarding the planet being transited.

TORO IN ASPECT:

ASCENDANT [-] Potential for physical abuse history is strong; person feels pressure to bully others (see Sign of Toro for the methods, along with other aspects to the Ascendant) to prevent being bullied; "coming on too strong" is used to *survive* and to manage situations. This aspect is a physical example of the notion that "the best defense is a good offense;" physical intimidation is a strong part of the defensive repertoire. In aspect to the Ascendant, Toro indicates that the threat of violence and the potential for angry eruptions was a rather continual part of the early environment and that memory remains a strong part of the defensive structure; you can expect to find increased physical tension in the body—one is "ready for a fight" and the nervous system is on continual alert.

Toro, Rx: One is closely involved with Torian types or has been the victim of the aggressions of others, and finds that the use of force and anger do not work well for him (see the other aspects to the pair).

M.C. [c] One incorporates the Toro energy into the career or/and the total outward projection of the personality; behaviorially, there is impact through the father or disciplining parent that is characterisitically Torian (father may have been a "tough guy" or had a tendency to resort to physical disciplinary measures).

Toro, Rx: Of course, the rough exchanges with the father or discipling parent are present; there is also a projected "non-violence" and one is cautious about attempts to coerce or bully others; there is a tendency to "pick one's spots" for displays of aggression (and a "live and let live" basic attitude that's played out through the professional interests/reputation); to feel "subject to" others in the career.

By Transit: To be bullied in the pursuit of a goal or objective; to make plans to do something that requires hard, manual labor; to be in touch with Toro types of people and behaviors through the career or in conjunction with objectives.

ADMETUS [+/-] To endure in situations where one is bullied; to have stubborn conflicts with others that get physical or nearly come to blows; to be stubborn/determined in a way that brings out the bully in another.

[+] By Transit: To use the patience developed under Admetus to continue a task or program that is very physically demanding; to

ADMETUS Continued: be made to wait due to the actions or behaviors of a Toro-type (*see* other aspects for the description).

[-] By Transit: Doing hard, manual work with raw materials; to see standstills and delays involving contact sports or to feel that a delay is a bullying tactic (*ie.*, aggression is expressed by "doing nothing" or by refusing to change); to see checks and restraints applied to anger and displays of anger.

HADES [+] To be interested in the roots or origins of aggression and excessive displays of anger.

[-] To manifest anger through/at filth and slovenliness; to have crude or disgusting actions and behaviors inititate aggressive exchanges; to observe that *machismo* can be expressed through crudeness or sloppiness.

JUPITER [-] By Minor Transit: Legalities involving sports or bullying/physical abuse; to use humor to mask aggressive tendencies (to be "funny" as a way of pushing others); to feel that "helpers" are pushy, feisty. trying to do some "arm-twisting" of some kind; to seek help for excesses of anger & aggression.

KRONOS [-] To nearly come to blows over minor differences of opinion; to feel that "height makes right" (to be intimated by taller people, to wish to be tall); to feel very aggressive toward authorities and bosses; to feel that enforcement of regulations and rules is somehow an attempt to bully you.

MARS [c/+] To do hard, physical work; to express anger in an overly forceful manner; to work to develope physical strength.

MERCURY To bully others with words; to see siblings bullied or threatened; to use words to encourage a showdown or face-off.

By Transit: Connection with "muscle cars" or very aggressive drivers/driving; to do physical tasks in connection with a vehicle (change tires or such); to have conversations with truck drivers, mechanics or laborers; to have loud and angry conversations.

= NEPTUNE: Emissions test problems; gas/oil spills or leaks.

= URANUS: Accidents/upsets involving trucks or truckers.

MOON [-] To be bullied by the mother; to have a mother who is "a better man" than the father; to have relationship struggles with others because they're *macho*, chauvinistic or unresponsive to one's needs and vulnerability.

NEPTUNE [c] Drunken rages; to have anger dissolve into hopelessness or helplessness; to feel passive or unable to act when being bullied; to be victimized by overly aggressive personalities or drunks; to be victimized by excess; to feel that ones' sensitivities are brutalized (Who would bomb a flower??? Lots of folks!)

[+] Interest in the martial arts and spiritual disciplines that aim toward taming and training the animal or lower nature/instincts.

By Transit: This combination can equate to movies about football or football heroes; it is football games that are played in the rain, or drug scandals involving sports figures; steroids are an example of Neptune-Toro, as are prize fights that are forfeited and sports figures in movies and beer commercials! The supportive aspects permit some *glamorization of a show of strength* or ways that Neptune is part of a contest or showdown, thus a war ship and a torpedo are both examples of the Toro-Neptune energy.

POSEIDON [c] "Blue collar" philosophy and propaganda; labor union advocacy; to use "the common man" or "the poor working slob" as a means to persuade; to have philosophical arguments; to defend ideas; to engender ideas to combat bullying and overly aggressive behaviors.

[+] To examine the roots of and to philosophize about *machismo*, chauvinism and instinctual aggression.

PLUTO [+/-] To use anger to alienate, intimidate or manipulate others; to have temper tantrums whose motives are covert; to use aggressive displays as a cover for control fluctuations; to become angry when one is not "in the driver's seat" or when one cannot call the shots; to be rendered powerless by a bully.

[c] By Transit: To have contact with Rolfing massage techniques, chiropractic manipulations or heavy, psychological encounters.

SATURN [-] By Transit: To restrain aggressive tendencies; to control the impulse to initiate conflict.

SUN [c] Some bullying occurs through the father (in the manner of the Sign). Even in kind aspect, this combination shows as bullying exchanges; intimidation (physical & psychological) and raw forms of *machismo* are a large part of the person's understanding of masculinity and fulfillment.

URANIA [c] By Minor Transit: To have theories regarding aggression and combative instincts and behaviors.

URANUS [+/-] To create a sudden scene in which you act like a bully; to have a tantrum and then suddenly leave (the Slammed Door Syndrome!); to have a tendency towards sudden or unexpected anger and aggression towards others.

By Transit: Surprises and upsets in sporting events; injuries to sports figures.

VENUS [c] "You always hurt the one you love"; to attract potentially violent or volatile people; to attract gruff or pushy people, people who ride rough shod over you; to be "rode hard and put away wet" by people who supposedly care about you. This aspect is one that can create a Battered Wife, because the child has been hurt and told that the "hurt" was out of or due to *love*; to be bullied about money; to have others use money as an intimidation factor.

[-] To refuse to compromise even when others "get ruffled" and try to enforce their way.

VESTA To use an attack mode (to manufacture reasons for anger, or to be unduly assertive) as a way of avoiding intimacy.

VULCANUS [c/-] To feel compelled to react aggressively—as though one's *manhood* or virility were at stake (even when the "man" is a woman!); to have to associate with bullies or those who see nearly every situation as a confrontation or contest; to have to stay in the company of or have a period of time when you must be with someone who is "on the rampage/wearing their war paint/swinging their weight around" or having a tantrum.

A Urania:

While Urania shows involvement with astronomy, astrology, mathematics or any kind of theoretical, abstract or symbolic knowledge, it is also the ability to extrapolate principles and relevant data from a mass of facts; it is the talent for seeing the forest for the trees. Where you find Urania in discordant aspect, the ability to "not get caught up in the emotions or details and events" of the other planet or asteroid is lacking or creates ongoing conflict in the perception, attitudes and events related to the aspecting planet or point.

As with the tension aspects, the retrograde Urania has difficulty extracting the essence, meaning or significance of experience from the mass of detail or the distraction of minutae. There is a problem with seeing the trend, drawing conclusions or picking out the principle. Where direct but tied to retrograde planets or points, Urania seems to miss some obvious things, but have skill with including non-rational data in the formulation

of theories. Or, as in the case of an aspect with Mercury, information from the retrograde planet, point or asteroid is included in the theory *instinctually*; the individual may not know or be able to explain the data he has drawn on to form his ideas.

URANIA IN ASPECT:

M.C. [+] To pursue or incorporate astrology or some Urania-related field as a career; to be able to see patterns, syndromes and underlying factors as part of the professional focus; to attempt to escape emotional bias and deal with the "facts" and contributing causes.

KRONOS [c] By Transit: To use theories, hypothetical examples and abstractions in dealing with differences of opinion or people who are parading their authority or position.

MERCURY [+] To grasp theory instinctively and to use it in communication.

[+] Mercury, Rx: One is apt to understand the theory or conclusion first and then go back and gather the data to support the concept (rather than doing it the other way around).

NEPTUNE [+] To grasp musical or compositional theory; to add intuition to abstract concepts; to "understand" or know things but to have trouble communicating them; to combine rationality or objectivity with sensitivity (to do them almost simultaneously); to be logical in the face of the Neptunian behaviors of others; to note the *pattern* instead of the isolated instance.

[-] To reject or refuse to see what's REALLY happening; to deny the ability to pierce through superficialities or pretenses.

VULCANUS [c/+] To identify the principle or "driving force" in behaviors and interactions; to use astrology or theory to strongly influence others; to study astrology or patterns compulsively; to bring enormous energy and drive to it, and to suffer occasional periods of "burn out;" to feel competitive about abstract knowledge.

ZEUS [+] To refrain from stating the "principle" unless asked; to incorporate a theory or study of principles in goals; to train others in the meaning and application of theory, astrology or abstraction.

VESTA

Vesta:

While Vesta can indeed show an incredible dedication to one's work or goals, the motives that drive this commitment are suspect, especially where Vesta labors under a hard aspect. The energy which Vesta pours into "projects" is, obviously, *not going to people!* Vesta has either been so denied in terms of relationship fulfillment that she uses work as a substitute, or she is so afraid of intimacy and closeness with others that she is "too busy" or doesn't have the energy left for working at a relationship. Vesta can be a workaholic; she'd rather work than play; she'd rather work at something that was fulfilling than keep knocking on an empty relationship door and finding nobody home! So, Vesta = work-as-compensation, work-as-alienation, work-as-excuse, and work-as-sublimation of relationship frustrations.

Remember to see Vesta also as a "balance"—the "alienation" of Vesta may be exactly what an overly emotional or sensitive personality needs to lend space or distance in a chart that is inundated with emotional exchanges. Vesta can provide an anchor or a point of stability by giving the individual a drive or focus in a life that is otherwise given to fragmentation or susceptibility. In this case, Vesta is a saving grace! The "balance" of Vesta also occurs in charts where self-esteem needs can be met and validated through the work, even though they are denied in the personal life.

In its most mundane manifestation, Vesta deals with the perception and use of physical space and the home as property.

VESTA IN ASPECT:

M.C. [c] By Transit: Period of hard work and intense involvment and visibility through the career; to invest so much time and energy in the career that personal relationships suffer.

ADMETUS [c/-] To be too frustrated to feel a sense of commitment or dedication to one's work; to experience one roadblock after another and to feel an increasing sense of alienation from goals and others; to have work to do that one can't seem to get done; to work with raw materials; to face incessant delays with goals; to find that "further tests" (another interview, additional preparation, extra periods of waiting) must occur as part of the goal-direction or achievement; to carry enduring psychological "baggage;" to retain a complex (and a pattern of alienation) but to feel separate from it or be unwilling/unable to work through it.

[-] By Transit: To recognize that limitations and problems are "the order of the day" and can't be solved quickly, nor easily (and some of these *problems* can be described by other aspects or angulars).

APOLLON [-] To use astrology, business or customer relations (and relationships with clients or customers) as a substitute for satisfactory or more intimate relationship exchanges; this combination produces folks who are snuggly-warm at work but emotionally distant at home.

CUPIDO [+] To be committed to "art;" to use "art/music" as an outlet for other frustrations.

[-] Work demands, pressures, schedules, interests and commitments interfere with family life and sociability.

HADES [+] The career requires immersion in detail, research or minutae.

JUPITER [c] By Transit: Dedication to or pursuit of a goal or career interest requires education, travel, broad experience or contact with experts; to relate one's education or philosophies to the work; to be concerned with publishing, legalities or contracts in connection with the work.

KRONOS To use positions of authority to preclude intimacy; to use differences of opinion to ensure that closeness does not occur; to ponder the necessity of "maintaining a certain distance" because of one's authority or position; to use small differences of opinion to back others off/up; an opinion, some matter of red tape or a rule is used "as an excuse" to establish interpersonal distance.

[c] Architects; discussion of home plans, household traffic patterns, room sizes and such; consultation with experts over career or professional directions.

MARS [-] Mars, Rx: To be unable to work independently; to use work to attempt to repress anger; to want to do things "your own way" at work to such a degree or in a way that precludes cooperation by others.

MERCURY [-] By Transit: To discuss or make phone calls regarding work or/and living quarters.

MOON [c] To NEED a career where one can feel really committed; to be devoted to caring/nurturing careers (to "get paid for" *being a mommy*—to prepare or serve food, to work with children or do housework); to use "work" or intense interests to find emotional stability (just like your mother did!)

[-] Alienation/isolation from the mother or family; to perceive mother, family, emotional exchange as a limitation; denial issues in connection with the impact of the mother and

MOON Continued: childhood; to use work as a way of avoiding home and family interaction.

NEPTUNE [+] To experience a nearly ethereal *flow* with or while working—to get "lost" in the work; to have a desire to *help mankind* through the work (while neglecting those nearest and dearest); to use compassion and sensitivity through the work.

[-] To be disappointed with the rewards and compensations found through the work; to use work to "bury your head in the sand" and remain passive about other areas that need attention in the life; to see that the dedication to music or art and extreme sensitivity manage (oddly) to result in alienation in close relationships (*ie.*, even though one manifests great empathy for others and through music, they are surprisingly aloof in primary relationships).

[-] By Transit: To face limitations (and to react unemotionally) through illness, instability and passive or indecisive behaviors & people.

NODE [+] To contact others or schedule meetings as part of the work schedule or aims; to see that contacts made in connection with the work will effect changes in who you know and where you go.

[-] To use work as a reason or replacement for being anti-social.

PLUTO [-] Partner uses work to perpetuate subtle domination and struggle; partner uses workaholic tendency to create alienation and for other subversive motives; the "work" is the excuse for vindictive themes; to use the work as a way of "being, staying or coming out on top" of others; to lose oneself in work because there are control battles which one cannot win or as a distraction from radical circumstances; to be involved in Plutonian behaviors and events (money troubles, therapy, compulsions) of others through the career; to respond aloofly to ultimatums, psychological pressure or manipulation; to become distant in the face of confrontations or intensity (or other forms of Plutonian pressures).

[c] By Transit: Involvement with government or large corporations; to see big changes at the work; to have an increased involvement in motivational factors, financial plans (bonuses, benefit plans, etc.,) and the assessment of skills/resources of others; to encounter manipulative, invasive types of people through the work.

POSEIDON [+/-] To use "the spiritual" or intellectualism as a relationship substitute or as a way of rationalizing unemotional behaviors and reactions.

SUN [c] To "find oneself" and feel most integrated and validated through the work and the structure and distance of workplace relationships; to have a fear of closeness in personal relationships; to have *unusual* (characterized by the Sign and House of the conjunction) incidents in connection with the symbology of home and property.

URANUS [+] To use astrology/computers/electronic gadgetry in the career (and to neglect relationships in the meantime); to use work interests as a way of learning detachment and establishing one's differences from others; to work independently; to make career changes and to need the work to be exciting.

VULCANUS [+] To strongly affect others through the work; to face competition in connection with goals.

[-] To feel forced to work; to feel that one MUST find a fulfilling focus for one's energies; to see that finding a focus or being dedicated to a career will have a fateful or major effect on relationships.

Although not all intraspects are listed, the above suggestions should enable you to blend or contrast other combinations for initial delineation.

My experience has shown that some of the differences in the ways that planetary symbology is understood by astrologers is attributable to the presence of an aspect by an asteroid (ie., the person with a Pluto-Psyche aspect is going to have a very different view of Pluto than a person with a Pluto-Hidalgo or Pluto-Apollo aspect. The Pluto-Psyche individual will accentuate the primal/emotional side of Pluto; the Pluto-Hidalgo personality will be oriented to the "power" dimensions of Pluto, and the Pluto-Apollo chart will be more attuned to the recurrent confrontations of Pluto. Without awareness of the aspect from the asteroid, each of these effects and behaviors will be incorporated into one's understanding of the "meaning" and potential of Pluto).

These differences likewise need to be taken into consideration in assessing the behaviors and

events that will accompany a transit. The slower moving asteroids, such as Hidalgo, Chiron, Urania and some of the others, or retrograde stations and periods of other asteroids, can alter and define the manifestations of outer planet transits.

The additional effort required to use the asteroids will be compensated by more refined delineations in both natal and transit work.

By including the Uranian Points and the asteroids into the information provided by a chart, we are beginning to use a magnifying glass on perception, attitudes, and manifestation. We are getting much, much closer to a PICTURE of our *Reality*.

~~~~~~~~
~~~~~~~~

THE WORLD AS RORSCHACK

In the ancient Sufi story, three blind men were among the crowd that rushed to learn about a new creature called an elephant. When asked to describe this beast, the first blind man said that it was large, rough, and wide, like a rug. The second, who had been able to push through the crowd and touch the trunk, said that he had the real facts: "The elephant is straight and hollow, much like a moveable pipe;" the third blind man was disgusted with the other two. He had felt the tusks and knew that the elephant was hard but smooth, and curved like a lute. Which man was wrong? Which right?

Section I: Identification of the Sub-Systems

Now that we have our basic perceptual tools assembled, we are ready to see how they are used to construct *a reality*. Each drive (planet, point or asteroid) makes assumptions and builds expectations from its model. The imprint becomes a set of plans that explains and acts upon input. Each thought, interaction and event both equal and reinforce the expectation.

Once the Moon-Ascendant data is introduced to the system, it is shuttled to Mercury, who *assigns* "meaning" to the input and matches it with the sub-system that best describes the content or "meaning" of the data. Mercury's *needs* (Sign, House and Aspect Pattern) make a preliminary evaluation of the significance and *meaning* of the information; so it is imperative to identify its stance. Mercury forms a network (through aspects) to disseminate the informational side of the input. As congruent environmental input is assigned, each planet, point or asteroid becomes AN INDIVIDUAL POINT OF ASSUMPTION AND INTERACTION, and, for parallel data, forms its own sub-system. In other words, input that *is interpreted as* "Saturnian" is referred to Saturn. Saturn then uses its "understanding" to handle the input; it becomes the "sub-system" that will respond or act. Each drive must serve both the inner masters (the function, modified by

chart proscriptions) and the environment, equally. The environment MEANS the sub-system's understanding of it.

It becomes, then, increasingly important to be able to identify the patterns established by each of the sub-systems. Since the function of Mercury is to discriminate and judge, Mercury will refuse to select information that creates tension or a perception of intrinsic error. (Mercury will resist allowing you to examine data that does not agree with your perceptual imprint.) So there is a need to re-route or disengage from judgment. Our first tactic will be humor! Humor enables the brain to see contrast and to deflect and alter the judgment. For those milli-seconds when we are able to functionally disarm Mercury, we will have an opportunity to introduce alternate potential.

Begin by observing your understanding of and participation in events; attempt to discover how "meaning" matches assumption. Try to note which sub-system has "taken over" to handle the exchange.

And, to allay judgment, give the various sub-systems names; book and song titles work especially well. Steinbeck's *The Grapes of Wrath* will easily represent Scorpio, Pluto and Lilith combinations. *Somewhere Over The Rainbow* is a true marriage of Jupiter and Neptune, and might be applied to Pandora or Icarus on occasion. Ken Kesey's *One Flew Over the Cuckoo's Nest* will be useful for certain Plutonian elements with Uranian characters and heavily Neptunian sub-plots. Ascertain "who" wrote the script for each of your various sub-systems. Do you have a part of you that was obviously the product of a Russian writer? Are there too many names, too many motives and surges of emotion after long stretches of repression? Or are there parts of you that are strictly Gothic Novel genre? Do you suspect that Gary Larson, who draws the cartoon, *The Far Side*, has also authored a reaction pattern (a sub-system) in your life?

Assign the names of actors and actresses or movie roles to the various sub-systems. A Mars in Scorpio might be like James Cagney or Robert DeNiro, but Melanie, in *Gone with the Wind*, had Mars in Libra or Pisces, or Mars in the Seventh or Twelfth House. Does your Mars cause you to be *Saturday Night Live, Star Wars, The Mouse that Roared*, or (with a Capricorn or Saturn influence,) do you do a great imitation of John Wayne in *True Grit*?

Go through your enaction of the planets, Uranian Points and asteroids and find charicatures of your behavior and understanding of those energies (according to their position and aspects in your chart). You're going to exaggerate. This is just a game, so you need have no concern what you or others would think if, for example, your Jupiter turns you into Charlton Heston or Orson Wells. Are you, due to the placements of Mercury or Jupiter, given to delivering "sermons on the mount" every now and then? Does your Mercury seem to have granted you all the finesse of a Martha Raye or Bette Midler? Is your Mercury tied to Neptune so your brain and mouth are like the marriage between playwright, Authur Miller, and Marilyn Monroe? Does Neptune cause your life to be a remake of *Paradise Lost*, or

do you use it like Scarlet O'Hara to idealize your precious "Ashley" (by whatever name)? Neptune, with Bacchus as a character actor, is not only *The Days of Wine and Roses*, it is Joan of Arc, Mother Theresa, The Garden of Gethesame, and The *Valley of the Dolls*.

The old films, *Butterfield Eight* and *The Magnificent Obsession* are examples of what happens with some Venus-Pluto combinations (and you can see the hands of Amor, Lilith, Hades and Bacchus here too).

Mercury might be configured with Hades and Chiron so that you "hear" input in Greek or Latin and use the classics as a reference point (sure, I see a lot of similarity between the Iliad and the work of the Beat Generation poet, Allen Ginsberg!)

The major premise supporting that lovable Spielberg character, "E.T." shows you what can happen with a Fourth House that has been turned askew by a Uranus, Jupiter and Neptune conference. When you "phone *home*" or reach for Fourth House reassurance, are you an alien? Is anybody there to answer the call? Or do you get a recording that says, "Sorry this call cannot be completed as dialed"?

When you go into second gear with your Pluto, are you Joan Crawford or The Corporate Assassin? If you reached your hand into your jacket, could you sometimes pull out a Napolean? (Or would it be a Kermit or Miss Piggy?) If you were a movie star, who would you be as you act out the roles of the various sub-systems?

This technique is very useful in understanding aspects too. Let's imagine that you have a Venus-Mars or Eros-Ascendant phase or combination that makes you feel, inside yourself, like, at the very least, a minor league sex symbol. Throw in tension from Pluto and you have to worry about dominance and compulsion; or toss in a resistant Saturn and you discover that it's impossible to "vamp and seduce" if you've got to do the dishes, sweep the floor, fold the laundry, worry about your credibility and post a picture of your father right over your bed.

Use these kinds of exaggerations to permit yourelf to see and isolate behavior drives and patterns that are prompted by the understanding of *reality* that the sub-system holds. Treat each sub-system separately so that you can allow yourself to harbor both a Shakespeare and a Woody Allen, or a Clark Gable and a Wally Cox, both a Shirley Temple and Hamlet's mother—all within your single personality. You may well have a Julius Caesar response and demeanor in some situations, and still drool or behave like Donald Duck in others. Urania may make you a T. S. Eliot in some ways, while Bacchus, Venus and Neptune turn you into Edna St. Vincent Millay in others.

And if you can't think of a book, author, song or actor that characterizes a sub-system, try a simple nickname. Venus might be *sweetness and light*, while Mars is The Wild Man of Borneo. Saturn might be *Emily Posts' Guide to Etiquette*, and Jupiter: Mr. Know-it-All.

Laughter is an important element here; it allows detachment. It allows you to see yourself in a way that, if taken seriously, you might be unwilling to do. Saying to yourself, "When I get angry, I probably look like a poor man's whirling dervish," is entirely different than saying, "When I get angry, I lose control and am ineffective." Both behaviors might be indistinguishable, but the dervish image allows insight instead of enforcing judgment. If you feel self-recrimination intruding as you go through this process of illustrating the sub-systems, require of yourself that you punctuate the judgments with dervish images or try to act out your Mars (+ aspects) from a spinning carousel. If, for instance, you have a Mars-Pluto, a Mars-Saturn, or a Mars-Vulcanus aspect, trying to "do" that while perched precariously on a gaudily painted, wooden horse on a minature merry-go-round is going to give you some options.

In addition to characterizing each of the sub-systems in this way, note all the characters, books, authors, performers and the like that you simply cannot stand. I mean things or roles that absolutely make the hair on the back of your neck stand stiff! Creating a parade of these items will yield equally valuable information. State your reasons for deploring each. You might say, "I go crazy over such 'n such character on that television show because...he's an officious prig." By doing this, you learn that some sub-system does not approve of "officious prig-dom." It is important to recognize that it has "selected" *officious-prig* from all the other *realities* about the individual or situation. The "officious prig" may have a handlebar mustache, wear white socks or have grey eyes, for example, and any one of these might cause another to lock into a judgment, but if your system is triggered by the *officious prig* tag, that's what you notice.

Abhorance of a behavior or "type" of person is a useful signal to examine the sub-system that has been triggered. The notation of an "officious prig" suggests that you examine factors involving Saturn, Kronos, and Hidalgo.

Any thought, reaction or observation you make (and semantics will offer an unending quantity: simpering vs. sentimental, fanatical vs. dedicated, inventive vs. erratic, generous vs. ostentatious), will supply you with another item of information regarding the assumptions and approval of the sub-systems.

And Approval is another way of labeling the work the sub-systems are doing. They are constantly trying to approve, justify, placate and rationalize their interpretation of the environment. They interpret and respond in a way that fulfills their understanding (imprint) and expectations. One sub-system may, through aspects, offend or challenge another, but the essence of the tension arises and is sustained because each is seeking self-approval. With the resistant aspects, the self-approval must alternate or be compromised, and as others are invited (through the mixed message that the behavior emits) to play the roles of one, or, alternately, the other of the planets or points in the Aspect Pattern, one is tempted to assume that the unhappiness and the discord in

the life is DUE to the fact that someone else does not accept, approve or understand us. The inner tension and lack of approval is interactive and has been externalized by the personality.

Focus on some of the closest aspects in your chart and watch for their dialogue in your attitudes, behavior and relationships. Each point or planet wants to "win" the control battle; each one has a high stake in being dominant. The Sun, for instance, has a huge investment because his task is to achieve integration of the divergent facets of the personality. But the Sun may be adjudged (by other sub-systems) as unfit or unable (*ie.*, the other sub-system disagrees with the Sun's focus and methodology), so the Sun's attempts are challenged.

No drive can win on a permanent basis and these conflicts need to be registered and observed; they are a basic component of your understanding of the *nature* of your *reality.* Characterization of these stresses can occur as you witness your behavior. In your novel, Pearl Buck's *The Imperial Woman* can be marshalling troops to go against the strange and obsequious horde from *One Flew over the Cuckoo's Nest*—and one of these wants to run your life! One of them (or the conversation that you hear between them as they argue) wants to be in charge of telling you THE TRUTH about *reality.* Which can you believe? If that, or a similar, scenario is but a variation of one of your sub-system conflicts, do you perceive yourself as (1) Complicated? (2) Insecure? (3) Enigmatic? What words do you use and what behaviors do you engage to appease and approve of your internal struggle?

Somehow you are APPROVING. You "prefer" your interpretation, assumption, conflict and equation about input to its opposite or to a myriad of alternatives. Select a square aspect in your chart and use it to form a comparison. Make statements that contrast the assumptive position (Sign, House and Aspect Pattern) to the expectation of the other planet or point. The Libran Sun square Neptune, for instance, might begin this process by stating that *it's important to be nice (but I get taken advantage of).* As the delineation is extended, you'll hear that neither planet or point is willing to relinquish its assumption. What conclusion can you draw other than THE CONFLICT ITSELF IS *APPROVED?* In essence, the statement becomes: It's BETTER to be nice EVEN THOUGH I get walked on! Perception is "locked into" using input to perpetuate the conflict. The imprint does not suggest resolution. The input, understanding and behavior must reflect the dichotomy:

BEING DEPENDENT "is better than" being self-reliant (even though I feel helpless and am frequently disappointed).

BEING RESERVED "is better (safer, more familiar) than" being exuberant or spontaneous (even though I have to maintain such control).

As you use your chart to form these comparative statements, match the results of the statements with interactions and events. And recognize that each part of the structure of the comparison is significant. Whatever term

or phrase follows the word, BEING, illuminates an assumption of correctness by a sub-system. And whether you say: "is better than," or "is safer than," or is "nicer (or whatever) than," lends additional (Sign and House) information.

If you then attempt to complete the equation, you will meet the wall, the place of adjudged resistance established by the perceptual model. The end of the equation will be only counterpoint; even the realm of *opposite* or *other* possibilities is defined by the chart limits. Either the aspect will re-phrase its struggle, or another sub-system will offer its view as a temporary solution or alternative. (*Ie.,* If you were working with a Sun-Neptune stress, when you meet the wall, the components will "change places" <...yes, but I'm so sensitive...> as a justification, or another portion of the Aspect Pattern will intervene: Mercury might, for example, have an iron-clad rationalization for why the Sun-Neptune pattern is sculpted in stone. If this Mercury is sextile Neptune, it might feel that the struggle enhances creativity AND THAT'S WHY the conflict can't be resolved. The original comparison remains playing its game of musical chairs.)

The purpose for making these comparisons is not to wallow in psychoanalytic complexity, nor is it to increase the judgment on or preference for one line or type of behavior over another. We are simply trying to liberate behavioral patterns from their usual context; we are using one method of becoming intimately acquainted with the manner in which the sub-systems order and select input.

The comparisons are mechanics. They are just the rules of your particular computer game. The Inner Aliens ride in these kinds of spaceships and they're looking for the little orange men with green-pepper ears in order to score (or, in order to interact within their own definition of *reality*). They don't shoot the lemon-colored people, and they can't shoot unless they're in their spaceship. I don't know why they don't go after the cute little lemon-colored people; they seem to prefer the little orange men. I guess, as far as they're concerned, shooting little orange men IS BETTER THAN getting rid of their guns and dancing with the lemon people! They've got a circuitry that links "shooting" with "little orange men" and they can't lay down their guns and they never heard of dancing.

> As we make comparisons, we're looking for your circuitry; we're investigating the "links" between one set of planetary "items" and another. We're drawing a picture of your spaceship and supplying the documentation that should've come with your particular computer game.

In the game context, the Inner Alien "get points" when he hits his target: buzzers sound, bells ring, the score soars. He is "successful" and he receives rewards as approval. He is *designed* to zip around in his machine and shoot little orange persons, and when he does, he is *successful*.

This success and approval is merited by a warranted behavior that is limiting, limited and proscriptive by definition. A sub-system will select and process data in such a way as to permit approval by using its circuitry. What is not recognized in the environment is data that has no parallel or existant base within the system's design or circuitry. For example: if Mercury interprets a Moon-Ascendant selection as Martian, Mars is "plugged in" to the potential in the environment, and if you have Mars in the Fifth House, you do not assume or respond to stimuli, nor do you recognize or interpret experience and input as you would if you had Mars in the Tenth House. If you have Mars trine Saturn, you do not "understand" or react as though you had Mars opposed Neptune. And the input is molded to fit the circuitry.

To illustrate this: in the following diagram, POTENTIAL *REALITY* must be visualized as multi-layered and multi-dimensional. It must accomodate the assumptions of ANY and EVERY possible combination of a sub-system—any planet, point or asteroid can comprehend, understand or assume *reality*...

...from any of the Twelve Houses, and

...from any of the Twelve Signs,

...multiplied by two luminaries,

...and eight planets,

...eight Uranian Points,

...and a minimum of nineteen asteroids,

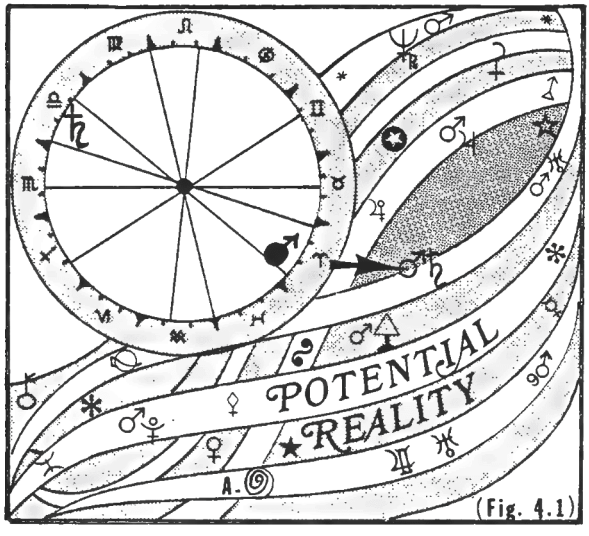
...each in any of three hundred sixty degrees, and

...each having some mathematical relationship to each other.

The Event Stream contains the potential to encompass at least this many variables.

To ground your understanding, think of the event stream as "people and circumstances." In the diagram, the sub-system, Mars, has been alerted to Mars-potential. It "recognizes" Mars according to its "understanding" of it, and will supply meaning and response based on its understanding.

Selection & Recognition of *Reality*



(Fig. 4.1)

The symbol beside A. may remind you of an optical illusion demonstration or a lollipop. In exactly this manner, the sub-system ascribes meaning to the symbols (people and situations) it recognizes and selects from the stream of *Potential Reality*. They are named according to whether the sub-system pattern "knows" optical illusions or lollipops. The stream contains billions of potential symbols and combinations which the sub-system doesn't recognize; these pass by, unselected, unnoticed, because they don't correlate with the sub-system's model.

They are not ignored;
they are perceptually excluded.

The sub-systems will interact with the Event Stream by constructing situations that correspond to existing assumptions. If you think of the chart wheel in concrete terms, see the patterns as a series of cogs. Experience is a road and the wheel "digs in" according to its cogs. It builds "a fit" (and, where the cog is formed by tense aspect patterns, the "fit" demands that the "shoe" cramp the toes and have an instep that is too short).

Everything in Potential *Reality* may be equally vibrant (if one could see with eyes that were not wired to a Sign, House and Aspect Pattern), but if a planet is keyed to RED, it will be RED that it sees.

The chart is an arrangement of needs, drives, and assumptions, and the Event Stream is used to highlight, demonstrate and manifest the pattern. Each of the sub-systems has a routing similar to the Moon-to-Mercury map; each one excludes some data and possible responses while recognizing and reacting to other input. Using Mars as an example:

> The Mars-*function* resonates with a Mars-potential or element in the Event Stream. The function then converts the potential according to its understanding of its nature by relying on Sign, House and aspect information and assumption. The sub-system then CONSTRUCTS BY PARTICIPATION the MEANING of the event. As we saw in the original

Input Model (Fig. 1.1), the meaning is assumed to match the imprint, and over the time-course of the developing event, this "meaning" is fed back through the system to comprehend and respond to the continuing event. The circuitry uses a charge from the Event Stream to fuel the existing light. The Event-Potential may represent Tree-Mars, or Lollipop-Mars, or 9-Mars, but if the individual knows only Saturn-Mars due to the expectation and information of the model, the feedback loop of imprint + input will produce a Saturn-Mars event.

"If the only tool you have is a hammer,
you tend to treat everything as if it were a nail." (Abraham Maslow)

Input is viewed and experienced "in the light of" the chart's information (assumption), and each of the sub-systems, whether it be Venus, Eros or Jupiter, or any of the others, thereby establishes its very own Scheme of Probability. Each one has its hammer poised for its assault on the innocent bystander called *Reality.*

The sub-systems are constructs of potential, and as this shadow of possibility is recognized in the environment, the system "engages" it. The probability is formed, and the sub-system satisfies the cycle by recording yet another event that, miraculously, seems tailor-made to fit. Any point in the horoscope can be likened to a photographic negative. The environment, in this analogy, becomes the chemicals and paper to develope and print the picture. In effect, THE PICTURE IS A PORTRAIT OF THE FUNCTION.

Section II. Constructs of the Future

If we extend this analogy, we are able to see which parts of the roll of film are "due for development" by using transits, progressions, directions, return charts and other predictive methods. There are cycles and rhythms of perception and manifestation; as the sub-system becomes vibrant with developer, there is a release of assumption in the form of event-involvement. What is "understood" by the planet or point is *manifest.* The "triggering" (whether *paralleled* by transit, progression or other method,) liberates more of that meaning that the sub-system has assumed.

To illustrate this Process of Parallel Release, let's pretend that a transit of Pluto is the pre-selected *reality* that is being registered by a sub-system. To assess what this transit will "mean" in terms of events, we will need to examine:

1) The essence or nature of the planet
2) The natal House that it's transiting
3) The natal planet or point that is being triggered
4) And the system's "understanding" of Pluto according to the Sign, House and Aspect Pattern of Pluto in the natal chart

By Essence: Pluto represents:

* Involvement in power struggles
* Manipulative ploys
* Feelings of finality and aloneness
* Ultimatums
* Achievement of emotional perspective
* Motivational discovery and integrity
* Actions that stem from compulsion or unresolved issues
* Psychological encounter
* Experiences of power and powerlessness
* Coerced involvement in some form of intensity
* Emotional catharsis

These are some typical issues that can be expected in a Plutonian exchange because of its nature. Now let's look at the House that is being transited. For our example, we'll use the Fifth House.

House: The Arena for Manifestation:

* Ability to give love and to demonstrate love and emotion
* Creative activity
* Risk-taking through self (ego) extension
* Need for attention and loyalty
* Children
* Ability to display generosity and courage
  (The list can be enlarged to include other meanings and derivative relationships.)

The Individual Assumption regarding the House:

* What are the "components" of the House? What Sign filters or alters the natural tendency of the House? How does the system *understand* and "do" its Fifth House?

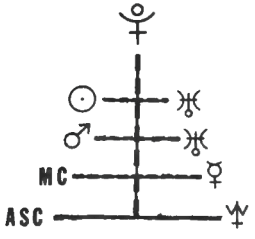
The Comprehension of the Pluto Energy:

* The natal understanding of Pluto-potential is supported and shared by the House it RULES in the chart because of the affinity between the planet, Pluto, as essence, and the Sign, Scorpio, as expression. There is facile communication between the two. Thus, some of the "meaning" of the transit will incorporate the House Ruled in the event structure. Were Pluto, through its dialogue with Scorpio, to "rule" (or "extend province" to) the Sixth House, separations and ultimatums (Pluto) involving children (Fifth House) might be reflected in a change in the health pattern (Sixth House).

* The final, and most important, part of the evaluation of the Release Process is the consideration of the assumptive stance of the planet in the natal chart. A transiting Pluto will trigger the natal Pluto; the natal planet will resonate to the transiting vibration and produce effects and events that harmonize with the expectations and knowledge of the potential that is held by the natal planet. By recalling the list you made for the natal planets, you can now review those phrases (what you "do" with Pluto, how you understand it, what it "means" as a sub-system—what you assume its *intentions* are due to the imprint process).

A quick method to ascertain the natal understanding or condition is to use the midpoint system developed by Reinhold Ebertin (*see* Appendix: Supplementary Readings). Although this provides only a skeleton view of the pattern of the natal planet, it will beautifully illustrate our principle.

After placing the chart on a 90° wheel and noting what Ebertin terms "structures," we might discover that natal Pluto were the midpoint of: Sun/Uranus, Mars/Uranus, Mercury/Midheaven and Neptune/Ascendant. These planetary pairs all use Pluto as a mediator and reference point; they each then = Pluto.



Then, by using Ebertin's work, *The Combination of Stellar Influences*, a stark and remarkable guide, some of Pluto's "meaning" can be quickly written. (This tour of Pluto will not be complete without your own personal list of all the ways that you use, receive and understand it.)

By combining the most salient features of these lists, you'll know what a Pluto transit has in store. If your Pluto sub-system is supported by trines and sextiles, you will not, even under transiting challenge (such as squares, oppositions, sesquiquadrates or transitional aspects) encounter the same degree of difficulty as would an individual with natal resistant aspects tied to Pluto. You understand (carry an interior, perceptual agenda) Pluto according to its natal condition; that understanding will attract congruent development when the chart is paralled by transit. The transit RELEASES the interactive understanding of natal Pluto.

The Natal Planet Being Transited:

The final step in our evaluation is to consider the natal planet that is being highlighted by the transit. By using the Aspect Pattern Analysis Chart Form (Fig. 1.5 page 68), you can easily discern the total meaning (assumptions) of the planet that is to be challenged by the transit. It will INTERACT with and RESPOND to Pluto. It's assumptions and its model will "be subject to" Plutonian input. It will use its stance to *"order" Pluto from the environmental menu.* (In effect, the planet or point

enthusiastically jumps up and down to get Pluto's attention and shouts, "Do me! Do me!")

This way of examining the assumptions of a planet is complicated, no less complicated, however, than the infinite number of adjectives and adverbs that are applied in the process of constructing an individual *reality*. The complexity is necessary to demonstrate that the transit is a trigger that merely elucidates the imprint of the natal sub-system pattern. Outer-planet transits are, likewise, not a simple matter. It's not a case of noting which day an aspect comes exact and sitting on pins and needles (or cringing in the closet) until that day has passed. A transit is a process; it's a profoundly illuminating experience and it doesn't accomplish its goal by a light touch or two. It will find time and means to reach into all of the areas we've suggested (House transited, House affinity, natal assumptions, and natal planet). At various times during the approach and integration phases of a transiting energy, it will pervade all the investments that the natal sub-system (whether House or planet) has in interpreting *reality*. If, natally, the planet has "tragic experiences" (Sun/Uranus = Pluto) on its agenda, as well as "violent interventions" (Mars/Uranus = Pluto), and "fanatical aims" (Mercury/Midheaven = Pluto), accompanied by "harm through deceit or malice by others" (Neptune/Ascendant = Pluto), over the course of the transit (when transits combine with natal and solar arc planets to repeat the patterns and midpoints), all of these natal expectations will manifest, using the affected Houses as experiential references. The transit shows you what you-in-the-sub-system already knows!

And this is the nature of potential-*reality*. In the terminology of quantum physics, an occurrence represents *a collapse of the wave function**. When the wave of potential "collapses" (or manifests), the physicist infers that ALL of its potential manifests (happens) IN OR ON DIFFERENT DIMENSIONS OF *REALITY*. In essence, astrology demonstrates the same principle. Various techniques can be applied to any "collapse of the wave function" (manifestation) both before and after its occurrence to record these levels of manifestation. *Ie.*, progressions, directions, lunations, sidereal return charts, eclipses and diurnal charts will each and all define and describe some facets (or levels) of the manifestation of potential; each one will address certain *layers* of consciousness, perception, and *reality*. Each predictive technique is a manner of isolating a set of factors and perceptions that accompany *the collapse of the wave function*. That the different techniques reflect the same *reality* is a perceptual illusion. The information attained through each system mirrors the concept of the manifestation of all potential. For example, solar arc directions indicate the effect on the *reality*-layer that is occupied and headed by the Sun. A lunar return chart that encompasses the time period of the selected event will show the *reality*-layer of which the Moon sub-system is the symbol. Both "layers = sub-systems" are linked to the same manifestation, but, "as the wave collapses," and their investment

* Wave function is a mathematical device that represents all inherent possibilities of a system.

(belief) in the potential manifests, they reverberate ON THEIR LEVEL OR DIMENSION. The refinement of predictive techniques is astrology *catching the wave*!

> Each point in the chart is the differentiation of potential-*reality*.
>
> And each point both spearheads and participates in each other point's *reality*-layer.
>
> When you use the Aspect Pattern Analysis to note the complete aspect pattern of any point or sub-system, you are seeing it as its own *reality*-layer, AND as its connection to or participation in the *realities* of each point in aspect.
>
> Each planet, point or asteroid is a perception (is an interactive *reality*) and experience (events/manifestation) occurs or is perceived at the intersection of those dimensions.
>
> The assumptive stance (the chart's proscriptive selection from presumed potential-*reality*) appears isolated from REALITY because of the differentiation imposed by the sub-systems—because, and only because: we PERCEIVE it that way.

The use of predictive techniques reveals the potential that is constructed by each sub-system; we may need to develope systems that are designed for the perceptual scheme of the individual sub-system's functional *realities*, but the existing systems to note the "collapse of the wave" do a phenomenal job.

A life is foreshadowed, just as is the outcome of a properly constructed novel. The perceptual system constructs a plot to make character development plausible. On page 10, something is set in motion. It recurs in slightly altered form on pages 23, 64 and 90, with a thousand miniscule advances in between. It culminates in a major event (a triggered and released assumptive cluster) on page 180. But there's no real surprise because we knew that "the butler did it" all along. With the addition of new definitions of angularity to pinpoint Release *Waves*, and the detail provided by asteroids, and after doing all the observation of the expectations and assumptions of your sub-systems (chart), you're probably not suprised at anything that has happened in your life—even those events that used to seem accidental or horribly unwelcome. Even those have fallen into place. When we think in "Oh, no, anything but THAT" terms, we've seen that we again install a groove of potential. THAT is named; it is the "worst you can imagine" and it is selected, visualized and empowered; it has entered your realm of potential-*reality*.

> The assumptions of the sub-systems reinforce a feedback loop with potential to construct a future-*reality*; they use the on-going present to build prediction.

And so the art manages to imitate life. We want *believe*-ability in our characters; we want drama, and crises and tragic flaws, and, oh yes, a little bit of magic, a little sleight of hand. Just as we do when we enter the theatre, we use that same *willing suspension of disbelief* as stewards of the sub-systems. We KNOW, but we seem to pretend that we don't. We hold the script, and refuse to read it. We pretend that the things that happen to us are "because Mr. Meany tripped us" or some *deus ex machina* dropped out of the sky and visited the pestilence upon us in our thirty-ninth year.

Poor maligned *reality* is, essentially, inceptive and diffuse; it's rather like a painting by Klee, Miro or Dali. We may agree (consensual *reality*) that a chair is a chair, but the "meaning" of chair is multiplied by the number of perceptual systems that observe it.

You've demonstrated to yourself that events, or structures of predictability and release, are manufactured from the assumptions and expectations about *reality* that were produced in the perceptual factory. The sub-systems machine the environment with incredibly individual, patented tools.

"Creation" is certainly too strong a word (and carries connotations we can't sustain), but we are definitely...

constructing "a" *reality*.

It's devastating to acknowledge how much trouble we're in BECAUSE WE'RE SO BRILLIANT, isn't it? We use input (from internal and external sources) to prove the hypothesis that exists IN and AS each of us (the theory named "me"). And like proper scientists, we're able to replicate our results over and over—and over, and over! We find a million ways to reinforce each point or planet in its Sign, its House, and its Aspect Pattern. We use the cycles of manifestation (exhibited by various predictive techniques) to release yet more of our original understanding. Isn't it wonderful that the environment is so cooperative? It does WHAT WE EXPECTED all along (even when some of those expectations are projected or lurk in sub-aware states). We have an answer and then look to *reality* to supply the questions and means that will make our answer both logical and personally CORRECT.

Could any perceptual system, with its need for survival, self-justification and self-approval, possibly ask for more?

> We get to select the experiment (input) with preconceptions about the content, the meaning and the result, and then, happily, and with inordinate self-satisfaction, announce the conclusion to ourselves.

"I told you so! I knew it! Life IS Mars-Saturn (or a lollipop, or an optical illusion)!" Again.

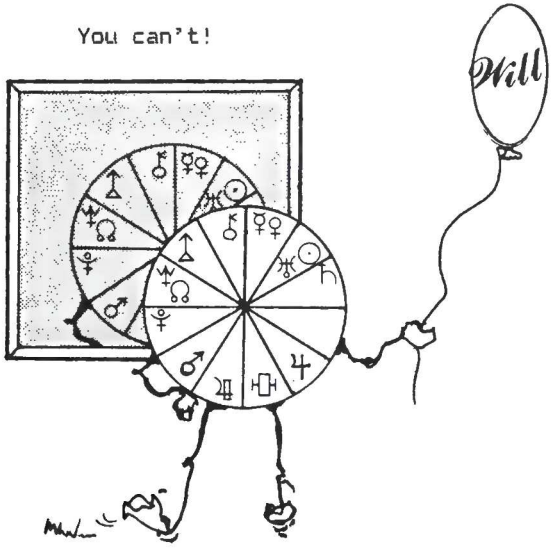
This is an absurd and outlandish cycle, and if we were talking about anything other than the human perceptual system, we'd see how ludicrous it is. But, you know. We are doing it. Constantly. Now. Even now. Every phrase you read means something that is uniquely yours. "The Bear in the Basement vs. Mother told you Never to do That" perceptual bias is ever present. As you read, the Moon-Ascendant-Mercury complex interpolates meaning. Our skill as input processors is marvelous. Our equations balance; our scripts are plausible (at least to us). All's right with the world——except, there's this one, tiny, haunting speck of dissatisfaction, this one annoying trifle of a question regarding essence and destiny that we can't seem to answer. If we could just placate that little item of business, all would be *really* well.

Perhaps all is already well. We have come this distance to prepare for a discussion of Free Will. Now, when we have used the observation techniques to demonstrate abeyance to belief, assumption and expectation, NOW it's time to talk of FREE. Let's think, and assume, and consider and, once again, engage a conditioned/conditioning system, and, you know what will happen: your systems will produce the answer they knew all along.

Your-*reality* only exists as you perceive it.

How can you stand outside of your-*reality* to discover A REALITY?

You can't!



MIRROR, MIRROR, ON THE WALL,

IS THERE ANY *REALITY* HERE AT ALL?

Your experience is a manifest
Differentiated
Interactive
Dimension
Of *a reality*

You perceive
Nothing
That is not
Self

You are
Both the illusion
And the image
Of the real

YOU ARE *REALITY*!

DON'T THINK OF PINK ELEPHANTS

And what exact shade of pink was this elephant you didn't think of? In order to comply with the directive (to NOT think), the perceptual system has to construct the object of the request. WILL is another pink elephant dilemna.

What is Free Will?
Do you have it?

With what we know of the sub-systems, the better question, as we begin our consideration, is to inquire for what purpose you need to perceive yourself as having or not having Free Will. No one wants Free Will in order to just choose books at a library; no, Free Will is desired because it is assumed to grant the freedom to control the individual destiny. If you wanted to *simply* control your destiny, the observations of your chart have already demonstrated that you are doing that. You wanted Free Will? Hurrah! You *GOT* it! Right now! By relying on the information and response patterns generated by your assumptive systems, you are "controlling" your destiny every second. You are projecting its possibilities into and selecting it from the environment (and interacting with your "choice" of *reality*) with every breath you take. You are absolutely and totally free to be *all that your sub-systems allow you to be*. You are free to live out the probability schematic that your wave functions set in motion.

You have the freedom to BE what you ARE, but I doubt that that's what you had in mind.

Did you seek in Free Will Freedom or Power?

Since each system bases understanding on its own imprint-understanding, the origins of Free Will concepts are found in the symbology of the planet, Mars. It will play an important role in the ideation of and need for a Free, independant, Will. Mars is the Will to live autonomously and to survive. It is the "small Will," much as Mercury is the small Mind. And like Mercury, it's fine for the rote and routine tasks of willing. But a strong natal Mars may well produce an individual who is so

accustomed to identification of self through the perception of Will that he will have a heavily reinforced stake in identifying that small will as Will.

What is Free Will;
why do you want it?

A directed human will may "get you to the Church on time," but will it get you to THE CHURCH (whatever it is)? What are you asking this thing of Free Will to do for you? What is your goal? For what purpose do you wish to perceive yourself as having or not having this "Free" Will?

As you attempt to answer these questions, reach into the information you gleaned as you observed your sub-systems in action. We've seen that a strong natal Mars, Aries or Leo orientation would have an investment in wanting to extend that energy to cosmic dimensions. Other Signs, Houses and Aspect Patterns will also have a considerable stake in answering the questions in particular ways. A complex of Pluto aspects would indicate exorbitant imprint fears of powerlessness, with resultant control needs—needs that might easily reach into this ultimate Freedom of Will.

What investment do the sub-systems have in the notion of Free Will? And what, precisely, is your construct of the concept?

Supposing you have already decided that you don't have it; you have relinquished the ability to control your destiny. Does a Piscean or Neptunian attunement embrace concepts that include even immortal victimization? Is the absence of Free Will a saving grace, a perfect excuse? Having no freedom of will can be an abrogation of self-responsibility; it can be the expression of a desire to passively recline in the arms of some Big Daddy in the Sky and let him steer your ship.

Is there some sub-system that builds pride around its ability? Is the possibility of the absence of Free Will an affront to the dignity of a sub-system? Is the potential of the absence of Free Will interpreted by a sub-system as a reflection of its own error or inability on its part to guarantee survival of the personality? Does a strong Saturn yield such a sense of responsibility that you're certain that the ultimate destination of your etheric matter rests utterly in your (and Saturn's) hands? Does this Lord of Consensus Reality demand (after all his sub-system has done for you) that it be given status in the universe—that status accruing from the possession of Free Will?

From your intimacy with the sub-systems, ask each one, individually, what they think/feel about this Free Will business. Why does the Sun want or not want it? How about Mercury? Is Free Will rational, therefore, it must exist? Ask Venus, and Mars, and Jupiter, and Saturn and Neptune and Pluto. Hold a caucus of the sub-systems and explore their expectations and investments. Consider how an individual planetary drive will attempt to defend or defeat suggested answers; see how the matter of Free Will is used to support existing need and demand structures. In order to achieve an

effective dialogue with the sub-systems, you will have to work to again suspend judgment. You must not "rig" the game, and you may have to be very playful or clever in order to circumvent the sub-systems' need to dictate a rapid solution. Remind them that they have "new information" and can consider that information in a non-survival-dependent light. What difference does Free Will make to each of them? What is the investment?

What are you going to do differently if you decide that you do, or that you don't, have it? What sub-system chaos will be quelled by a decision? What will having or not having it "mean" to your perceptual scheme?

Let's suppose, in a very basic way for the moment, that you don't have Free Will. What now? In some personalities, this is an abhorrent suggestion to the sub-systems. Realize that sub-systems operate under conditioned perception (and thus on selected and limited information), and what does not nurture the assumptions is seen as an attempt to destroy or eliminate the sub-system's very *raison d'etre*. Alternatives can be defeated to restore harmony from the presumed attack. It can be difficult for any sub-system to allow that, while there are appropriate uses for its function, it is not the correct vehicle for all direction. See if the sub-systems will allow you to "try on" the opposite view of the one which you favor. What information does this yield?

If you do not have this item called Free Will, how are you going to change your behavior? What will you do with your machine? Can you finally relax? Is it a relief? Why?

If your decision at this point is that you do have Free Will, are you relieved to reaffirm control?

And if there is Free Will, when did it begin? Age 21? Age 7? At birth? At conception? Certainly a Free Will would choose the birth moment knowing that the impact of the chart would order the meaning and sequence of events that would constitute the details of the destiny. And if Free Will originates in a pre-natal or, even pre-conceptional, state, this Will is an essence that exists outside of our interactive levels of *reality*, and incorporates features of "destiny" that we may not know or be able to conceive.

Is this Free Will dicta, setting in motion the entire course of events? Is it a framework that permits some latitude (*ie.*, you can "choose" to go to Burger King OR Fish 'n' Chips, but you WILL have a fast-food lunch today)?

And when would this Free Will end? If it begins before there is immersion into the material plane, would it end when the body dies? When it disintegrates?

Does everybody have the same amount of Free Will? If not, how does one know who has more, who has less? Why would some human beings have

more? Is Free Will a "good" thing? Who's criteria are used to establish that perception? If you deem Free Will "good," would it make you "bad" to not have it? Did Ghandi and Hitler have the same "amount" of Free Will? If you have Free Will, is there something particular you plan to do with it? Are there consequences for success or failure?

All these questions are designed to cause you to think about Free Will and not simply cling to beliefs or perceptions from conditioning or control needs. There is no objection to taking a stand on either side of the issue, but let that decision be a considered one. How would you complete the following statements?

- I must have Free Will because...
- I couldn't have Free Will because...
- If I have Free Will, then...
- Since I don't have Free Will, I...

Suppose you could magically believe the very opposite of what you now think, and that it would bring you greater inner peace or dignity than you've ever known. Would you change your mind? Could you change your mind?

The degree to which the sub-systems order from the environmental menu strikes terror in the Free Will stalwart's heart. Free Will can be an aggregate of the sub-systems' control needs, and when this is realized, there is often an attempt to employ Will to retreat from Willfulness. There is an attempt to "use the word to define the word;" Will becomes a pink elephant. One cannot use Will to control Will: *I will not be willful* is a contradiction in terms.

Will is a motivated focus of desire/attention; it is active and it has a goal. Its impact is nearly palpable. It is an arousal, an upset of equilibrium. It is the concentration of energy upon an objective. Is this Will free? It is attached to a level of differentiated awareness (*reality*) through its perceptual scope. Its goal is confined to the potential it can conceive. Is this the Will to which you wish to attribute the stewardship of your life and destiny? In which dimension of which *reality* does your Free Will reside?

Our definitions and ideas about Free Will are fenced to our perceptions or *reality*-layers. When we speak of having a Free Will, we speak, of course, FROM OUR CHARTS. We yearn for a Will that is utterly successful and unhampered (by its Sign, House and Aspect Pattern).

The question becomes NOT WHETHER WE "HAVE" FREE WILL, BUT WHETHER WE CAN "FREE THE WILL"—whether we can liberate it from the confines of perceived/projected-*reality*. The task becomes one of detaching the Will so that it no longer attempts to dictate its agenda to enhance perceptions.

A truly Free Will would be the ability NOT TO CHOOSE and participate in the self-constructed *destiny*; it would be awareness (not arousal) of

potential; it would truly be freedom, not ego, and not power.

The vehicle for freedom from will is TRANSCENDANCE. Transcendance presumes and acknowledges the unknowable character of an ultimate Reality, and it witnesses that there are possibilities beyond the limits of our perceptions, experiences and comprehension. The term is not esoteric. Just as quantum mechanics can only see the *effects* of the subatomic arena (their nature is known indirectly), we can infer a Reality. This Reality is implicit in the fact that each of us select our *realities* from a potential-*reality* of infinite magnitude. The sum, or another layer, of the latent potential (the "Roads Not Taken"/not perceived) might then be considered *transcendental* levels of experience and Reality. The concept of transcendance becomes much more practical. If we interact with potential-*reality* by constructing waves of system-acceptable data, we infer that the potential contains possibilities that we are neither selecting nor seeing. That Reality is "unknowable" and supereminent because it is undifferentiated; it is not dependent on perception for construction or existence. In this *quantum-astrology* of the perceptual systems, we've seen that our interaction (even mental or ideological) with a potential interferes to the extent that we can can alter and participate in that potential. Then AWARENESS of the transcendant Reality opens the door for our connection with that potential.

We "suspect" a transcendant Reality; we invest our differentiated-*realities* with qualities that would only be found in an ultimate Reality. (We assume that our individual *reality* is THE Reality, the only Reality, and that the laws of experience and manifestation that govern our *realities* apply to One Reality. We believe that our *realities* are Real and not constructions!) The suspicion may spring from the supraconscious memory of the womb—that participation in a symbolically merged, connected and non-differentiated *reality*. That memory finds metaphor in the nature of Neptune (and to a lesser degree in its designates: Pisces and the Twelfth House). The symbology of Pluto also holds an echo-memory of a mature, non-ego-directed Reality.

Each of the points or planets can link with another to form a pair, a dance. In the Neptune-Pluto combination, each supplies rhythm and function for the other. Even the heartiest of souls (Fixed Signs and hermits) will not manage to hold body-soul-*reality* together through the Neptune-Pluto transit-release process.

Will is exertion of ego; Neptune dissolves and diffuses ego. What is left of Will is left to Pluto. Pluto's entrance completes the demand for surrender that was initiated in the Neptune experience. Each planetary drive, as one moves through the hierarchy, subsumes the essence of the previous planet; Pluto assumes Neptune; and then it marches, irrevocably and relentlessly, to its own beat: ego-death (release of the willful attachment to the individual *reality* or power)...

Free Will.

Death by Pluto. Not negation, control or abrogation of will for appropriate tasks, but actual shattering of identification-through-ego-attachment. The sub-systems, those repositories of survival instincts, tremble. But Neptune and the Twelfth House have ably demonstrated that the differentiated *reality*, along with its illusions about Will, didn't work. They can't work; it's like trying to make orange juice with apples. The ego's differentiation separates it from Reality; the investment of belief in the *reality* of Will's participation outside of its dimension is a perceptual mirage. The attachment to the ego-will constructs the machine; it locks one into the conditioning of the systems. It creates the illusions that one IS the machine (instead of HAVING the machine or chart) and that the perception-of-reality is The Reality. The severance that occurs at the Ascendant is the descent into individuated *reality*; the sub-systems contain perceptions that deny Reality. As they are experienced, the Neptune-Pluto pairing attempts to disarm the ego-attachment to Reality-denial.

If you wish Freedom, die and transcend. Pluto-Neptune! "Die? Uh-uh, no thanks, I gave at the office," we say. But we can "die." We can release the investment; we can free the Will from moving us toward a conditioned destiny. We can stop being only what we are and acknowledge (through simple awareness) a transcendant Reality. We cannot WILL ourselves to that Reality. Since any engagement of effort reinforces the differentiation of the sub-systems, we must, in effect, allow The Reality to discover us!

How? When you were observing the workings of the sub-systems, you disengaged from judgment. You didn't "buy into" their stories and rationales about their *realities*, you just watched them "go." Zoom, zoom. "Why, look at that," you said. "My Fifth House Mercury just put on a whole horse and pony show just like the Sign wanted it to. Fascinating."

As you continue to practice observing the mechanics of the sub-systems, you strengthen the You that "owns the tools" and you allow the space for the existence of a transcendant and transpersonal Reality. If, as you try to "see yourself coming in the door," you bear ANY judgment, or any expectation—if you are "predicting" the course of that *reality* and sequestering it to time or sequence—you will be locked into the perceptual assumptions of the chart. For those moments when you can suspend judgment, you are free; you are, in awareness, allowing for the potential of alignment with Reality.

And the results of this openess to alignment may be precisely equal to the goal of an individual Free Will. This alignment or receptivity is a metaphor for The Choiceless Choice. The individual Will may be the shadow of a Reality that is WILL or Creation. The chart is the image of the differentiated Will that is an expression of the process of its source. Apparently, the nature of the ineffable Reality is Beingness or Is-ness. In its cycle of Being, it emerges, differentiates, destructures, dissolves, merges, and then again emerges, all simultaneously.

As images and emanations of this Will, our mandate is to mirror its process. To emerge and differentiate, to invest Will with ego, and to invest with vibrant desire and declare individuation (to fully, courageously, and with entire acceptance and respect, manifest our charts)— to generate the energy of resistance so the destructuring and merger can occur, and emerge again. The chart represents the clash at the intersection of *realities* with Reality. In this sense, Will is Existence is Reality.

Do you HAVE Free Will? Ultimately, Will isn't something one has, but something one IS...

Be.

SUPPLEMENTAL READINGS

ASTEROIDS:

Addey, John. *Urania*, New York, CAO TIMES, 1985.

Dobyns, Zipporah. *Atlantis*, New York, CAO TIMES, 1985.

Donath, Emma. *Asteroids in Midpoints*, Tempe, Arizona, AFA, Inc., 1982.

Efrein, Laurie. *Apollo*, New York, CAO TIMES, 1982.

George, Demetra. *Asteroid Goddesses*, San Diego, ACS Publications, 1986.

Lehman, J. Lee. *Amor*, New York, CAO TIMES, 1981.

Lehman, J. Lee. *Bacchus*, New York, CAO TIMES, 1983.

Lehman, J. Lee. (commentary by Al H. Morrison), *Eros*, New York, CAO TIMES, 1980.

Lehman, J. Lee and Zane Stein. *Toro*, New York, CAO TIMES, 1980.

Morrison, Al H., and J. Lee Lehman and Zane Stein. *Hidalgo*, New York, CAO TIMES, 1980.

Morrison, Al H., and J. Lee Lehman and Zane Stein. *Icarus*, New York, CAO TIMES, 1980.

Morrison, Al H., and J. Lee Lehman. *Lilith*, New York, CAO TIMES, 1980.

Morrison, Al H., and J. Lee Lehman. *Pandora*, New York, CAO TIMES, 1981.

Morrison, Al H., and J. Lee Lehman. *Psyche*, New York, CAO TIMES, 1980.

Morrison, Al H., and J. Lee Lehman. *Sappho*, New York, CAO TIMES, 1980.

Stein, Zane. *Chiron*, New York, CAO TIMES, 1982.

Stein, Zane. *Interpreting Chiron*, Lansdale, Pa., Ass'n for Studying Chiron, 1983.

COSMOBIOLOGY:

Ebertin, Reinhold (trans. Langman and Hove). *Applied Cosmobiology*, West Germany, Ebertin-Verlag, 1972.

Ebertin, Reinhold (trans. Rosedale and Kratzsch). *The Combination of Stellar Influences*, Tempe, Arizona, AFA, Inc., 1972.

Ebertin, Reinhold (trans. Kratzsch). *Transits*, West Germany, Ebertin-Offset-Druck, 1971.
Ebertin, Reinhold (trans. Kratzsch). *The Annual Diagram*, West Germany, Ebertin-Verlag, 1973.
Savalan, Karen Ober. *Midpoint Interpretation Simplified*, (Available through: Savalan, 1180 Greenvale Ave., Akron, Ohio 44313), 1978.

URANIAN POINTS:

Jacobson, Roger. *The Language of Uranian Astrology*, Detroit, Harlo Printing, 1975. (Available through: Uranian Publications, P.O. Box 114, Franksville, Wisconsin 53126).
Michelson, Neil. *Transneptunian Ephemeris 1850-2000*, Detroit, Harlo Printing, 1978. (Also available through: Uranian Publications).
Rudolph, Ludwig. *Rules for Planetary Pictures*, 5th ed., West Germany, Witte-Verlag, 1959.

ASTEROID EPHEMERIDES - SOURCES:

Dobyns, Zipporah (programming: Pottenger, computations: Michelsen). *The Asteroid Ephemeris*, Los Angeles, TIA Publications, 1977.
[Daily positions of the 4 major asteroids, Ceres, Pallas, Juno and Vesta, from 1883 through 1999.]

George, Demetra (with Douglas Bloch). *Asteroid Goddesses*, San Diego, ACS Publications, 1986.
[Ten-day positions, 1930-1990, for the 4 major asteroids, plus the minor asteroids EXCEPT Apollo, Atlantis and Bacchus.]

Morrison, Al H. CAO TIMES, Box 75, Old Chelsea Station, New York, 10013.
[Individual ephemerides on all the minor asteroids, including Apollo, Atlantis and Bacchus, from 1900-2000.]

INDEX

Admetus, 101
Amor, 103
Apollo, 108
Apollon, 101
Aquarius, 31
Aries, 12
Ascendant, 78
  Aspect Chart Form, 7
  as Birth Experience, 6
Aspects,
  Chart form, 68
  Conjunction, 61
  Inconjunct, 66
  Opposition, 63
  Pattern Analysis, 67
  Semi-sextile, 66
  Semi-square, 66
  Sesquiquadrate, 66
  Sextile, 65
  Square, 61
  Table of Increments, 69
  Transitional, 67
  Trine, 64
Asteroids, [*see*: individual listings]
  Introduction, 134
Atlantis, 113

Bacchus, 117

Cancer, 19
Capricorn, 29
Ceres, 121
Chiron, 127
Cupido, 100

Diana, 132

Eros, 135
Gemini, 17

Hades, 100
Hidalgo, 141

Houses,
  First, 35
  Second, 37
  Third, 37
  Fourth, 39
  Fifth, 40
  Sixth, 41
  Seventh, 44
  Eighth, 45
  Ninth, 48
  Tenth, 50
  Eleventh, 52
  Twelfth, 54

Icarus, 145
Interception, 77

Juno, 150
Jupiter, 84

Kronos, 102

Leo, 21
Libra, 24
Lilith, 154

Mars, 83
Mercury, 80
Moon,
  as Input Receptor, 1
  [*see*: Signs, Houses]

Neptune, 91

Pallas Athena, 161
Pandora, 164
Pisces, 32
Pluto, 93
Poseidon, 102
Psyche, 168

Retrogradation, 75
[*see*: individual planets]
[*see*: asteroid aspects]

Sagittarius, 27
Sappho, 172
Saturn, 86
Scorpio, 25
Signs, [*see*: individual listings]
Sign-House Synthesis, 57
Sun, 96
Symbols/glyphs for asteroids, 215
[*see also*: individual listings]

Taurus, 15
Toro, 176
Transit Release Process, 195

Urania, 180
Uranian Points, 99
[*see*: individual listings]
Uranus, 88

Venus, 82
Vesta, 182
Virgo, 22
Vulcanus, 101

Zeus, 100

FIGURES AND TABLES

The Input Model [1.1].....Page 2

Aspects to the Ascendant [1.2].....7

House-Sign Synthesis Chart [1.3].....57

Input Model: Moon/Ascendant to Mercury [1.4].....60

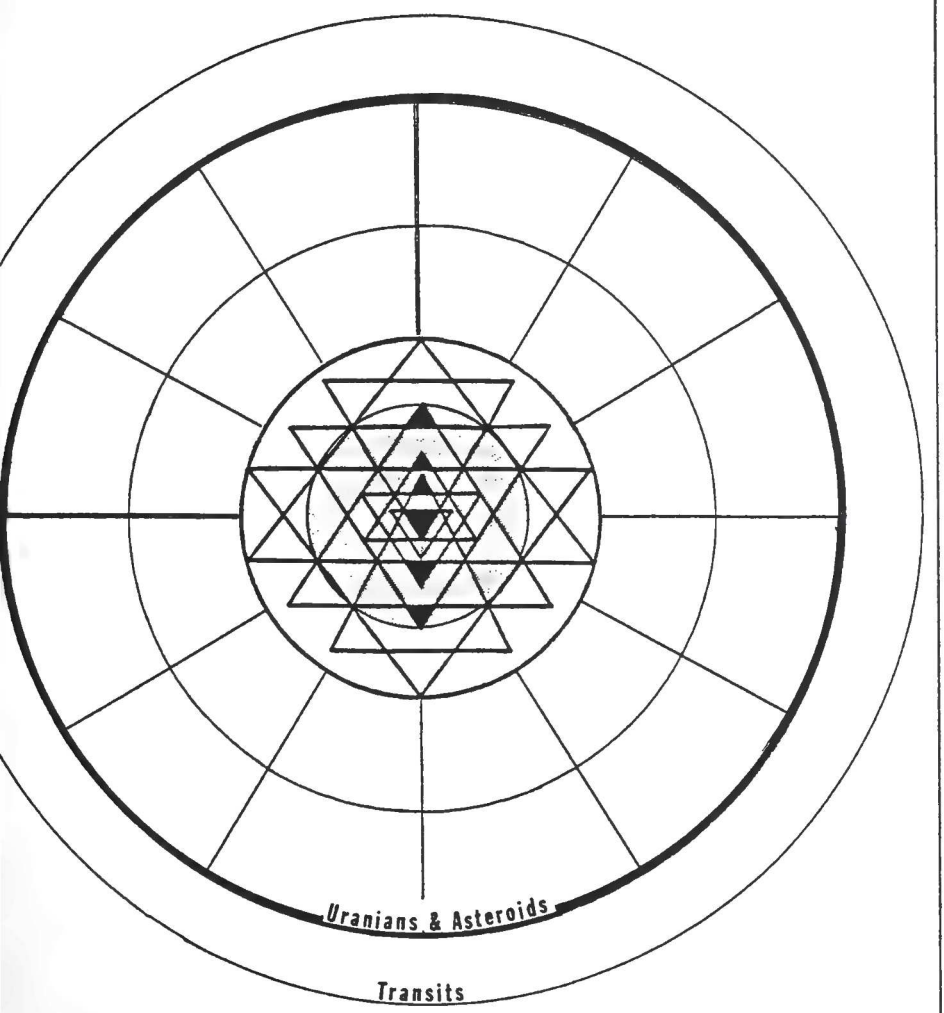
Aspect Pattern Analysis [1.5].....68
Wheel Form

Increment Table for Aspects [1.6].....69
Semi-squares, Sesquiquadrates & Transitional Aspects

Chart Form, and Listing of Asteroid and
Uranian Point Glyphs [5.1].....215

e Reality of: _____

ASC



AMOR
ADMETUS
APOLLO
APOLLON
ATLANTIS
BACCHUS
CERES
CHIRON
DIANA
EROS
HADES
HIDALGO
ICARUS
JUNO
KRONOS
LILITH
PALLAS
PANDORA
POSEIDON
PSYCHE
SAPPHO
TORO
URANIA
VESTA
VULCANUS
ZEUS

Notes:

The ASC sign creates an internal printout of the birth experience
it forms the original memory-base
it has a perceptual significance

The ☽ screens, connects, associates the info it receives from ASC
The ☽ as "mother-concept" knows special things, history, posi
Feeling at home in one's own skin as well as the environme
☽ becomes an internal evaluation of worth; a screen that
limits, or distorts or colors what is sent to ☿.

The ☿ has to explain and justify the input from ASC/☽.

Additional copies of this book may be ordered from:

Treehouse ▲ Mountain

REEDS BRIDGE ROAD CONWAY, MASSACHUSETTS 01341

"*THE MECHANICS OF FREE WILL*...goes way beyond being just a reference guide...the result of an incredible amount of research and experience. FASCINATING—a sophisticated blend of technical information, experience and insight."

Susan Dearborn Jackson
Welcome to Planet Earth

"Thought provoking. GUARANTEED to give you a new perspective on your chart. Worth reading from cover to cover—TWICE!"

Donna Van Toen
Journal
Fraternity of Canadian Astrologers

"Insightful and well-written...a HIGHLY ORIGINAL work with a great deal of depth and scope."

Fran Rosen
Mercury Hour

"...a comprehensive textbook that combines her extensive knowledge of psychology (Jungian) and astrology. THE BOOK IS JUST TOO GOOD TO MISS!"

Lorraine Welsh
The Astrologers' Newsletter
NCGR, Boston

THE MECHANICS OF FREE WILL

Martha Lang-Wescott

* Analysis of the role of the Moon and Ascendant in The Imprint Process, the foundation of *REALITY*.
* A view of the Chart as an instrument of Perception.
* New insights into Signs, Houses and Aspect Patterns.
* The methods the individual planets use to select both the content and the style of interpretation and participation in event manifestation.
* Detailed behavioral and event delineations of the aspects formed by the 4 major and 14 "minor" asteroids (aspects to the planets, Uranian Points and the included asteroids), with special cites of aspects involving retrogrades and transits.
* The Chart's *Reality*-constructs of the future: predictive systems and the wave function.
* Consideration of Will, *REALITY* and Transcendance.

ISBN 0-9619852-5-9

P9-CVJ-618